IN THIS ISSUE: **THE ANCESTRY OF MUSICAL INSTRUMENTS....By Monroe Heath**

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Fernand de Gueldre photo.

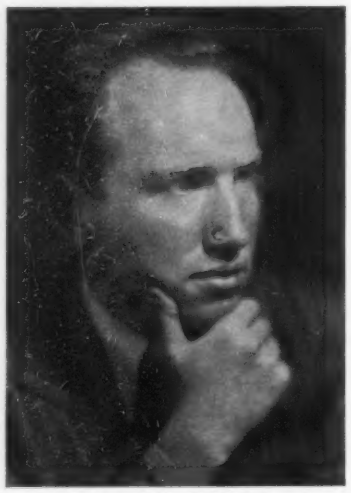
EDITH MASON

Appeared for the First Time in the Rôle of Violetta in La Traviata With the Chicago Grand Opera Company This Season

LUCREZIA BORI and RICHARD CROOKS
photographed as they sang the second act of Massenet's Manon during the recent San Francisco Opera season. (Photo by Morton.)

HAROLD BAUER,
pianist, gave a recital on the Star Course of Susquehanna University, Selinsgrove, Pa., on December 5. He played numbers by Haydn, Beethoven, Schumann, Schubert, Debussy and Chopin. (Photo by Rembrandt Studio.)

VERA BRODSKY and HAROLD TRIGGS,
recently heard in the General Motors broadcast, are to give their first New York recital at Town Hall on February 22. These two pianists are under the management of Annie Friedberg.



SANDOR HARMATI
will conduct the American première of the one-act opera, At the Boar's Head, by Gustav Holst, which the MacDowell Club of New York City announces for February 9 at the MacDowell Club Auditorium. A second performance takes place the following evening. The cast includes Kurt Brownell, Floyd Worthington and Patrick Henry, tenors; John Gurney and Edward Lay, baritone; Anna Hamlin, soprano, and Marion Selee, contralto. The opera has been presented in England and has become part of the regular repertoire at Covent Garden.

ERNEST SCHELLING and MRS. MELVIN E. SAWIN
entertain thirty-two children of the Henry Street and University Settlements at lunch at Childs' Restaurant in East Fifty-eighth Street, New York, following the first of the season's Concerts for Children and Young People on January 5. (Cosmo-Sileo photo.)

GUIOMAR NOVAES,
Brazilian pianist. Cabled word from Brazil conveys the news that the pianist's scheduled sailing from Rio de Janeiro was prevented at the last minute by an illness which culminated in an operation. Subsequent information received states that the operation was a complete success but the pianist's surgeon deemed it advisable for her not to undertake the strenuous travel which her multiple activities in the United States entailed. Mme. Novaes will accordingly return to this country next fall and fulfill her postponed engagements then as well as bookings for the 1935-36 season.

EDDY BROWN,
concert and radio violinist, has been appointed instructor of music in the College of Fine Arts of New York University. (Photo © Kesslere.)

VERNA OSBORNE,
radio and concert soprano, is to give a recital in Memorial Hall, Providence, R. I., on February 15.

WHEELER BECKETT
has completed his season as conductor of the Richmond Symphony Orchestra and will leave for Europe the end of January.

EMANUEL LIST,
basso of the Metropolitan Opera, will give a recital of songs by Schubert, February 3, at the Town Hall, New York. These songs include Dem Unendlichen, Der Lindenbaum, Fruhlingstraum, Der Greise Kopf, Der Sturmische Morgen, Der Leiermann, Der Doppelgänger, Geheimes, Der Wanderer, and Prometheus. Coenraad V. Bos is the accompanist. Mr. List was heard as Baron Ochs in Der Rosenkavalier, recently at the Metropolitan.

(See Inside Back Cover for Additional News Pictures)

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Vienna Greets Weingartner, Opera Successor to Krauss

Veteran Composer and Conductor, Now in Third Regency in Austrian Capital, Completes a Schubert Symphony—Mozart's Violet in New Blushes—Orchestral Novelties, Jubilees and Choral Concerts Please

By PAUL A. PISK

VIENNA.—For weeks Vienna was kept tense by rumors about an approaching crisis in the Opera's directorship. It was a hidden secret that already during last summer's Salzburg Festival, Richard Strauss had begun negotiations with Clemens Krauss and several of his faithful followers of the Opera staff, with the aim to win them for Berlin.

In the autumn, when the Vienna contract of Clemens Krauss was renewed for another year, those rumors seemed to be groundless but shortly afterwards when Mme. Ursuleac was dismissed and went to Berlin where she became Prussian Kammersängerin, and when Richard Strauss attacked Furtwängler because of his defense of Hindemith, fuel was added to a fire which most people thought had died a natural death. While Furtwängler, who in the meantime had resigned his Berlin position, was still expected in Vienna for the rehearsals of the Nicolai concert to be given by the Philharmonic Orchestra and for the purpose of discussing his series of guest appearances at the State Opera, Krauss suddenly and unexpectedly left Vienna for Berlin. The following day brought the certain news that Krauss would henceforth find it more desirable to lead the musical life of the German than the Austrian capital.

Consequently and within three days thereafter, the Austrian State Secretary of Education and Chief of the State Theatre released Clemens Krauss from his contract while Dr. Felix von Weingartner, "grand old man" of the Vienna Opera, returned for the third time to assume the directorship of that institution. Weingartner, who for some years has been directing the Basel Conservatory, is seventy-one.

A NEW SCHUBERT SYMPHONY

It may not be generally known that in 1821 Schubert began the sketches of a symphony in E major. All that Schubert finished of the work was about 120 measures of the first movement and several lines of the *andante*, what remains consisting of motives and themes, and ideas relative to the harmonization. The manuscript, which fills nearly 170 pages of handwritten sketches, has a number of times tempted composers to finish the master's composition. The first effort was when the British musicologist Sir George Grove asked Francis Barnett to try his hand. Now Felix von Weingartner has recomposed Schubert's ideas. The finished parts he has kept as they are in the original. The "sketches" he has carefully worked out true to Schubert's style, though Weingartner the composer, shines out in the modulations and the brilliant instrumentation. The Philharmonic Orchestra has given the first performance of the opus, and a great success for Weingartner, in his double capacity of arranger-composer, must be recorded. At the same concert, Wilhelm Backhaus was tremendously applauded for his masterful interpretation of the C minor concerto by Beethoven.

BITTNER'S BLUSHING VIOLET

A few days before turning his back on Vienna, Clemens Krauss conducted the first performance of a new Viennese operetta, The Violet, by Julius Bittner, the title deriving from Mozart's charming song about the tender flower, the melody of the song being used as a leading theme throughout the score.

Bittner's Violet, daughter of a cavalry-man, is a flower-like little girl, gifted with a beautiful voice. Singing Mozart's Violet one night, in the home of an influential general, she is seen and heard by an attractive young lieutenant, Count Speil, who charmed by her grace falls in love with her, and she with him. The usual hardships ensue as they might do and must in operetta, until finally the general, won over by so much self-sacrificing love on the part of the Violet, pardons the lovers and allows them to get married.

Bittner's music is not complicated. It comes from a pure and warm heart, and is extremely well orchestrated. It has many reminiscences of the military glory of the old empire, such as marches and military motifs, is romantic and gives the listener plenty of Viennese waltzes and lyrics to enjoy.

Rising above the others in the cast is Richard Mayr as the General. He plays the old soldier with much animation, endows him with so many lovable traits that this figure may well become a counterpart to his famous impersonation of Ochs von Lerchenau. Adele Kern, as the Violet, is graceful, and the American tenor Charles Kullmann makes an attractive Count. The staging by Lothar Wallerstein picturesquely depicts the military life of the "good old times." Author-composer, actors and conductor were recalled many times.

SYMPHONIC NOVELTIES

The Vienna Konzertverein, which usually plays safe by feeding its audiences well-known, non-problematic music, departed for once from this policy and performed a new Sinfonietta Ritmica by Alexander Spitzmüller-Hamersbach, young Austrian composer.

(*Continued on page 6*)

Buenos Aires Augments Colon Opera Subsidy

BUENOS AIRES, S. A.—The City Council voted the annual subsidy to support the Colon season, augmenting it from 1,200,000 pesos to 1,331,000. In this way the orchestra, chorus and ballet corps of the theatre have been engaged for the whole year.

It is announced that Rafael Girondo and Carlos Lopez Buchardo and Pio Collivadino have been reappointed as president and directors, respectively, for the 1935 season, news which has been received with satisfaction in musical and artistic circles, due to the general excellence of the performances and concerts offered under their supervision last season.

Maestro Athos Palma, who again is going to act as general director, a charge which he accomplished with success last year, left for Europe on January 4 to settle the engagements of singers and perhaps to discover several new ones. Hector Basaldúa, scenery director, also sailed. J. M. W.

London Considers Municipal Financing of Orchestras

Promenade Concerts in Flourishing State—Flesch Plays Brahms—Schnabel as Classicist—Piatigorsky in Schumann Concerto—Schipa, Supervia, Ellen Ballon Make Solo Appearances

By CESAR SAERCHINGER

LONDON.—A concerted drive to obtain municipal subsidies for English orchestras has been started by three prominent patrons of music, Viscount Esher, Samuel Courtauld and Robert Mayer, chief supporters of the London Philharmonic Orchestra in its various activities. Characteristically this drive has not been launched with a loud noise, as is customary in the more clamorous purlieus of New York, but with a discreet and dignified letter to the Press. This manifesto, moreover, is not a cry from the heart like the appeals of depression-bitten New York millionaires, but a call to action at the flood-tide of success.

In contrast to American orchestras, British orchestras have always struggled along in a pathetic attempt to make ends meet. They have had guarantors (for very modest sums) it is true, but no lavish endowments, no Maecenases of the Higginson-Flagler-Bok-Clark variety. (British magnates prefer to indulge in philanthropies that produce titular honors and music is not one of the favorite royal preoccupations). And except for the town councillors of seaside resorts (who have discovered their musical hearts by catering to the tourist trade) no municipal government has seen fit to use taxpayers' money for anything so evanescent as the tonal art. The result of all this has been a low orchestral standard.

Two incidents have altered the complexion of things: first, the success of the Berlin Philharmonic and other visiting foreign orchestras; second, the rise of the B. B. C. The B. B. C. has, by tapping the immense resources of radio revenue, established a really first-rate permanent orchestra with a full-time salaried membership, costing about $400,000 a year. That at once established a new standard of performance. Then, stung by pride, musicians and music-lovers backed up Sir Thomas Beecham in establishing another first-class orchestra, the London Philharmonic, which enjoys the financial support of the above-named gentlemen and feeds on the cream of all the public patronage that is not absorbed by the B. B. C. and the organized activities such as opera and subscription series. Finally, the London Symphony Orchestra seized by the spirit of competition, imposed a new discipline on itself and has managed to keep going as a coöperative team.

The first result was more concerts, better playing all round, and a greatly stimulated public interest. But the ultimate effect of what soon became a glut of orchestral music was a large drain on the guarantors' pockets. Hence the movement for municipal support.

Now that the dismissal of Furtwängler has probably eliminated the competition of the Berlin Philharmonic Orchestra, the field is left to the English orchestras; and there are two possibilities: either the higher quality and the new public interest are maintained or effort is relaxed and the victory over sloth and mediocrity is thrown away.

(*Continued on page 24*)

Mme. Marcella Sembrich Passes in New York

Death of Eminent Singer Mourned by Music World in America, Where She Had Made Her Home Since Retirement in 1917—Her Latter Years Devoted to Activity as Noted Teacher

Mme. Marcella Sembrich passed away on January 11 at her home in New York. She had been ill for the last two months, and death was attributed to emphysema, a lung ailment, accompanied by heart complications. She was seventy-six years old. With her when she died were her son, Marcel William Stengel and his wife, these being the only immediate relatives of the singer in this country.

Although she had been confined to her home for some time, Mme. Sembrich had recovered from the severe illness with gallstones which she suffered in 1930 and 1931 and had retained her interest in musical affairs until the last. As recently as two years ago she had been active in the drive to raise funds for the Metropolitan Opera, but had given up more recently the teaching which had occupied her since her retirement from professional life.

Hailed as one of the world's most brilliant coloratura sopranos, Mme. Sembrich had retired from the operatic stage in 1909, wishing, as she said, to do so "while the sun was still high in the heavens." She continued to make occasional concert appearances until 1917, when she definitely withdrew from public singing. Since that time she had devoted herself to work as a master teacher of a few chosen younger singers, being active as a faculty member both of the Curtis Institute of Music, Philadelphia, and of the Juilliard School of Music in New York. She had among her former pupils many figures in the vocal world who later came to eminence.

Her passing caused widespread mourning among a large circle of musicians and personal friends. Among those who paid tribute was Giulio Gatti-Casazza, general manager of the Metropolitan Opera, where Mme. Sembrich was a particular luminary in the years between 1883 and 1909. Mr. Gatti-Casazza said: "The news of the death of Mme. Marcella Sembrich has produced in me as well as in all the members of the Metropolitan Opera a profound sorrow. She had been one of the purest and most complete

(*Continued on page 23*)

Paris Audiences Applaud Restoration of Old Works

Josephine Baker, Dusky American, in Offenbach Operetta—Faust to Have 2,000th Performance at Opéra—Many Brilliant Concerts Give Pre-Christmas Cheer—Bust of Massenet Unveiled

By IRVING SCHWERKÉ

PARIS.—As Verdi once said, and as Caruso repeated on a document which I have in my autograph collection, "Magnificent—we have progressed by turning towards the past."

Everybody may not agree that moving backward is the way to move forward, but as applied to certain phases of theatrical life, Verdi's theory is easily understandable. In fact an entire galaxy of Parisian theatrical managers have simultaneously put it to the test. The results obtained have proved the dictum's wisdom. If you managed a theatre where musical shows (usually called opera, operettas and musical comedies) were given, you would, it seems, have considerable difficulty in finding new works capable of capturing the public and the public's shekels. Exception made for a limited few, the young ones (so the directors are forced by depleted cash drawers to opine) either do not know how to write, do not want to, or are too lazy. Their tunes are seldom tuneful, their orchestration is too exclusively jazzy, their librettos, humor, love and pathos are generally insipid, from which people with theatre-going proclivities find it no deprivation or impossible matter to refrain.

"If being up-to-date means disaster," directors reckon, "let us be old-fashioned, amuse the dear people, pay our artists, and *planter nos choux*,"—the italics being elegant French for "feather one's nest."

The past week has thus witnessed a sudden deluge of operettas honored by time, success and many generations. The theatres concerned are witnessing brisk business and Yuletide audiences are finding the jingle and ditties of yesteryear food for merriment and delight.

OFFENBACH REVAMPED

The most important restoration was The Creole, operetta in three acts and five scenes, by Albert Milland, rejuvenated by MM. Willemetz and Delance, music by Offenbach.

The Creole had not seen the light of day since 1872—the year of its creation. It is certainly not Offenbach's best opus—the champagne has lost its zip and the Rhinestone its sparkle. But what is lacking in the individual numbers, is compensated for in the ensemble and the finales, in which Conductor Labis wins new honors for speed.

(*Continued on page 22*)

THE ANCESTRY OF MUSICAL INSTRUMENTS

By MONROE HEATH

SECURE in our twentieth century enjoyment of the intricate modern symphony or of the opera, with its complicated arrangement of orchestra, choruses, and solos, most of us are likely to forget—if we ever paused to find out about it—that polyphonic music was unknown to the world until the seventeenth century, A.D.

Until comparatively modern times, musical instruments were employed rather to accompany the voice than for any sheer pleasure which their sounds alone conveyed. It was not until 1600 that the first true opera (Jacopo Peri's Euridice) was performed; and it was not until after that date that the spinet, an immediate predecessor of the pianoforte, was invented. However, once the discoveries of instruments were made whereby counterpoint could be effectively presented, music developed rapidly to the glories of Bach and Handel, Beethoven and Wagner. Palestrina, who died in 1594, was of course a master; but his work was choral.

The history of music, like the history of literature, is chiefly concerned with composition, not the means by which the compositions are produced; yet because the development of the art of music is so closely and inextricably allied to its tools, a little renewed information about these "tools" may prove interesting.

There are, as everyone knows, three general classes of musical instruments, depending upon the manner in which the sound is made: string, reed and percussion instruments. The last named, being the simplest, were probably the first to be discovered; a hollow, or partially hollow, object was struck and a "tone" produced. All tribes have drums. Little boys (and others too) today fill glasses of water to varying levels and "make music." While much material could be, and has been, assembled regarding percussion instruments, our concern is with the other two types, which show far greater development.

Five Methods of Music-making

In stringed instruments, the sound is produced in various ways: the earliest of these was by plucking the string, as in the harp, or by striking it, as in the dulcimer. A third method is by the friction of a bow on the string; the *rebec* is an old example of this. Although the Egyptians had an instrument called the *nanga* (a sort of cross between a bow and a harp) the bow as such is not found until 1066 A. D., when an illustration of one appeared in a *psalter* of that year. It may have been invented some time previous, but no earlier record exists. Friction by the use of a wheel as in the hurdy-gurdy, is a fourth way of making the sound; and the fifth, vibration by the wind, is represented in the Aeolian harp.

These five methods have to do with vibration; but structure—a sound-chest, ribs, etc. —is of equal importance in tone production. When we have a combination of these two, as in the violin and the piano, we attain the highest and most intricate (and most pleasing) forms, if we except the organ.

The *cithara* and the guitar, in both of which plucking is used, have ancient and honorable histories. Of the two, the guitar is the older, having been known to the Egyptians before the civilization of Greece arose. Indeed, its use had already died out in Egypt before that time and it was later rediscovered by the Greeks through the development of the *cithara*.

The ancient Romans had an instrument which they called the *fidicula*, a precursor of the guitar and the *cithara*. (It may be noted in passing, however, that our word "fiddle" does not come from that Latin term, but from an Anglo-Saxon word). Rumor has it that the guitar was introduced in Europe by the Arabs when they extended their conquests into Spain, but this can not be proved. The guitar-fiddle is the progenitor of the violin.

Some Ancient Examples

Many musical instruments in the course of time become either obsolete or so radically changed that they retain only the most rudimentary elements which distinguish them; but not so with the guitar. Its form has remained without any really significant alterations; this fact is undoubtedly due to its extreme popularity for satisfactory voice accompaniment.

In the middle ages two kinds of plucked instruments in particular, were commonly used: one represented by the *cithara*, an arrangement of a flat back and sound-board joined by ribs, with a neck; the other represented by the lyre, with a vaulted back, glued sound-board, a neck, and no ribs. This latter construction is also exemplified in the *rebec*, and derived probably from the Orient. Being distinctly inferior to the class of which the *cithara* is a member, it did not develop perceptibly and now has no place in practical music. Whatever interest that kind of instrument may command today is only that of a curiosity.

Two other examples of the plucked instrument are the zither and the harpsichord. The harpsichord, though it resembles a piano, differs from it in two very important respects: first, a plucking device creates the sound instead of felt-covered hammers; and, second, the tone is varied in volume and color by stops instead of by the pressure of the fingers on the keys. Anyone who has heard a harpsichord will not readily deny that it blends more pleasingly with stringed instruments than does the piano; but because of its very delicacy of tone it can be effective only in a room or a comparatively small auditorium. It would be lost in a modern concert hall.

Similarly, this fineness of tone and its consequent limitations for present-day public concert requirements have led to the abandonment of two other groups of instruments, popular in the sixteenth to eighteenth centuries. The *viola da gamba* is an example of one group; the *viola d'amore* of the other. The former, though it is a member of the violin family, resembles a guitar in that the finger-board is fretted. The hand was held under the bow instead of on top of it, and the instrument was played between the knees (hence the name). The bass viol of our modern orchestra traces its ancestry back to the *viola da gamba*.

The unique characteristic of the *viola d'amore* was that it had metal strings, which were tuned and placed under the bowed strings and vibrated concurrently with them. But like a violin it had no frets, was played from the shoulder with the hand on top of the bow and was constructed with strings and wood of about the same thicknesses as those used in the violin.

From Medieval to Modern Ages

Another instrument, popular with these other two in the latter part of the seventeenth and the eighteenth centuries, went under what is to us the curious and startling name of *viola bastarda*. It was a large instrument, also played between the knees. The name is not a misnomer, however we take it, since considerable doubt exists as to its legitimate classification as well as to the method of playing it—whether without frets and with the hand on top of the bow, like the *viola d'amore*, or like the *viola da gamba*. Whichever it was, the instrument itself was a kind of bass *viola d'amore*, definitely not belonging to the *da gamba* family, despite the apparent resemblances.

The violin owes its existence to the gradual development of these and the other instruments mentioned and, as we know it today, is only a little more than two hundred years old. In 1705 the great Stradivarius of Cremona perfected and "fixed" its form, endowing it with such beauty of tone and design that nothing was left to be desired.

The pianoforte can trace its lineage back to the tenth century, when an instrument called the *organum* existed. The *organum* is a very remote ancestor, indeed; for it had no such thing as a keyboard as we know it, but produced tones in fourths and octaves below the melody and moving with it. The *organistrum*, parent of the hurdy-gurdy, came next; and, in the eleventh century, the *monochord*, which had a shifting bridge, appeared. The *monochord* was used only for training, to teach intervals in song, not as a solo instrument. The next step was made in 1440 when a drawing, still extant, of a *clavichordium* showed eight short keys and sixteen long ones. For one hundred and fifty years the *clavichordium* was popular, yielding at last to the spinet, which at length, after much patient effort and experiment, developed into the modern concert grand piano, with its infinite complexity.

The Potent Reed Family

The third great class of musical instruments, as has already been said, are the reeds. They have also been known from the beginning of civilization. They are divided into two types; in the first, the wind is not used immediately, but sustained. This type has few examples, of which the most widely known is the bagpipe. In the other type, the blown breath is used up at once. Instruments of this kind are, therefore, capable of reproducing to a striking degree the personal emotions of the player. The force of his breath and the manner with which he controls it eliminate any possibility of an unvaried mechanical tone, just as the pressure and sweep of the bow in the hand of a violin virtuoso extracts from the strings, not only sound, but also a definite feeling.

The timbre of all reed instruments results from the pulsations and elasticity of the mouthpiece, where the sound originates though it may be carried on and expanded by the other parts of the instrument. There are three kinds of mouthpieces: the single or beating reed, as in the clarinet, the basset horn, the recent saxophone; the double reed, exemplified by the oboes in general; and the free reed. This last mouthpiece is that used in the Chinese *cheng*, a prototype of the harmonica or mouth-organ.

Earliest Echoes

One of the first reed instruments of which we have any knowledge was the Egyptian "squeaker." It was a simple affair, being made only of a slit reed that was attached to the inside of a tube. The oboe was known to the Greeks in the form of the *aulos*. And we have relics of a similar type that delighted the ears of the Romans—the ivory pipes found among the ruins of Pompeii.

The flute is an old instrument; but the German or transverse flute, although it dates back four hundred years, was not perfected until the nineteenth century, when a keyboard was placed over the holes so that the stretches could be made without too great strain. The word "transverse" means that the flute is blown from the side. A modern flute of this variety has a range of three octaves. Flutes are sometimes made of silver instead of wood, which is affected by weather conditions.

It need not be added that the organ is the ultimate triumph in and emperor of all reed instruments.

The ancient Greeks, from whom we derive the very word music, were, true to their tradition of cultural glory, the first to undertake any comprehensive and systematic study of music; yet if they could hear a modern symphony played, they would listen to it in amazed discomfort; and it would be quite unintelligent of us to ridicule, criticize, or pity them for their reaction, for the reason that they simply could not understand the music. Ancient and primitive peoples were not trained in any such formalized harmony as we have today and our music would, in many cases, seem outlandish to them, just as we think that of savage tribes, for instance, is peculiar, or painful, or hideous. It is a matter of custom and familiarity.

The Greeks, besides lacking practically all of the musical instruments which we possess today, had an idea of singing and an approach to it that differed vastly from ours. Their chorus work was more like a chant—pitched low, not varying greatly from the range of the speaking voice. They would probably consider high modern singing either a shriek or other outcry. It is doubtful if they would enjoy it.

The Greek scale also differed from ours, as is the case in other early civilizations, like the Oriental. The Greeks did not blend sounds, but sang in octaves, using the diatonic scale. This was called *magadizing*, the name coming from a stringed instrument which they used to accompany the "singer." It is of course useless to speculate upon what they might have accomplished had they possessed the variety of instruments which we have today. It suffices to say that, even so, the results would have been remote from our own. They subjugated the instrument to the voice, and their very sense of music was different from ours. They employed a nomenclature which, when translated, frequently confounds our terms: for example, what we call a "high" note, they called a "low"—because of the position of the note on their instruments. Their point of view was not the same.

Yet, although we have been less influenced by the Greeks in the realm of music than, let us say, in that of mathematics (the two are technically closely allied, as Pythagoras indicated in the sixth century, B. C.), in all likelihood the rapid development of musical composition and, concurrently, musical instruments, which took place after 1600, owes much to the inhabitants of ancient Hellas. The Renaissance began with the rediscovery of classic learning—primarily that of the Greeks—and continued to flower under Hellenic nourishment plus its own thirsty and eager care.

Freed in the sixteenth century from the shackles of the dark ages, music came into its own eventually, with the laws of counterpoint established, and the way was prepared for choruses of instruments as well as those of voices.

Vienna Academy of Music Marks Centenary

(*Continued from page 5*)

In spite of the fact that the conductor's relation to the music was not intimate, it nevertheless proved its value by its own dynamic force. The Sinfonietta is in three short movements and true to the title, the rhythmical element dominates. The middle part of the second movement, as well as the entire third movement, have march-like character. The counterpoint is expert, the instrumentation has personality, and the piece as a whole can be reckoned a serious and promising début. Another opus new to Vienna and which Vienna listened to with gratitude, is Danses sacrés et profanes by Debussy, which Sidney Beer played at a Philharmonic concert, given as a benefit for the Public Winter Aid.

A Rare Jubilee

Two concerts whose composers, conductors, and performers were all formerly students or teachers at the Vienna State Academy of Music, marked the 100th anniversary of this institute. Founded as Conservatory of the Society of the Friends of Music the Academy was acquired by the State at the beginning of the century and is one of the important factors in the musical life of Vienna. From the program one was reminded with pride that men like Mahler, Bruckner, Hugo Wolf, Carl Goldmark, Joseph Marx and Franz Schmidt were here students of composition—indeed on the day this is written, Schmidt celebrates his sixtieth year and receives the honorary doctor's degree of the University of Vienna. The artists who were heard were Mme. Cahier, Prof. Kabasta (director of the Vienna Ravag) and Clemens Krauss.

Choral Concerts

One of the last concerts under Krauss was an *a cappella* performance by the State Opera Chorus. The program consisted of works by Palestrina and Bach. The choir mastered the different styles of these masters with equal virtuosity. The Vienna Männergesang-Verein, eminent male choir, introduced a new chorus by Dr. Lothar Riedinger, dedicated to the memory of Anton Bruckner. A melodious piece, it ought to be successful on other occasions as well. This year's first choral concert with orchestra, arranged by the Society of the Friends of Music, presented Beethoven's Missa Solemnis, conducted by Felix von Weingartner. The interpretation was full of vitality and temperament.

IN NEXT WEEK'S ISSUE

AMERICAN MUSIC AND ITS FUTURE

By ARPAD SANDOR

Adrian Boult Makes Bow as Guest Leader of Bostonians

British Conductor Has Warm Reception at Head of Symphony Orchestra—Hofmann, Smeterlin, Argentina and Others among Eminent Figures Welcomed in Hub City

BOSTON.—Adrian Boult, conductor of the British Broadcasting Corporation Orchestra of London, made his first public appearance in America at Sanders Theatre, Harvard, on January 10, leading the Boston Symphony Orchestra in the first of two programs (and seven concerts) scheduled for him during the fortnight's vacation of the orchestra's regular conductor, Serge Koussevitzky. The program, which was repeated in Symphony Hall, Boston, on the following afternoon and the evening of January 12, included Gabrieli's Sonata Pian e Forte, the scherzo from Mendelssohn's octet for strings, arranged by the composer, Haydn's familiar symphony in G major (B. & H., No. 13) and the second symphony of Elgar.

Although the list was not marked by anything startlingly new, it presented sufficient novelty to local audiences, for the numbers by Gabrieli and Mendelssohn had never previously appeared on a program of the Boston Orchestra, while Elgar's grandiloquent composition had been played here only once before—in 1911. To the credit of the distinguished conductor it must be said that the program was not one primarily to show off his gifts, but rather the selection of a serious and conscientious musician and artist.

As it was, no doubt remained, after these concerts, of Mr. Boult's talents. Granted that he had to play on a virtuoso orchestra (as he intimated in conversation, and indicated by his generous direction of the audience's applause toward the orchestra), it remained for him to play the instrument with the greatest sensitiveness. He was equally at home, it seemed to your correspondent, in each of the numbers, though the audience preferred perhaps the startling lightness and delicacy of his presentation of the Mendelssohn music. The Haydn was offered delightfully, with the vigor which it demands as well as with its grace. Of the performance of the Elgar symphony it is possible to speak in terms of only the highest praise. In passing it may be said that Mr. Boult's technic with the left hand was something at which a musician might marvel. The audiences at the various concerts greeted the conductor with vociferous enthusiasm.

OLSZEWSKA-SMETERLIN RECITAL

Another event of exceptional interest was the appearance, at the same concert, of Jan Smeterlin and Maria Olszewska, who divided the third program in the series of Morning Musicales at the Hotel Statler on January 9. The enjoyment of the occasion was enhanced by the fact that each of the performers was very much in the vein. While this may be said, almost as a commonplace, of the art of Jan Smeterlin, it is another matter with regard to a singer at eleven in the morning. Once past her opening and testing Italian songs, Mme. Olszewska sang Lieder by Strauss and Brahms with the voice and artistry that distinguish her singing on the operatic stage. (This was the first time she had sung in recital in Boston.) Mr. Smeterlin was his usual, engaging self in Mozart's F major sonata, the Bach-Busoni organ choral prelude, Rejoice, Beloved Christians, and a group of pieces by Chopin. The capacity audience applauded the performers warmly.

HOFMANN ATTRACTS A THRONG

Josef Hofmann, who plays in Boston too rarely, gave a program before an audience that crowded Jordan Hall on January 5. There was no doubt as to the enjoyment of the auditors and about their likelihood of crowding to hear Hofmann whenever he plays here again. The program, played with the pianist's extraordinary command of musical resource and pianism, consisted of the Schumann Carnival and works by Chopin, Mendelssohn, Bach, Liszt, Scriabin and Rubinstein.

ARGENTINA RETURNS

La Argentina, returning to Symphony Hall on the evening of the same day after an absence of two years, was greeted by one of the most demonstrative audiences of the season. The originally announced program contained only twelve Spanish dances—including three new ones—but before the lights were darkened entirely she had repeated seven of them to assuage the voracious appetite of the crowd, and might have given many more before this taste was satisfied. So enthusiastic was the audience, indeed, that shortly afterwards a return engagement was announced—for later in the month. Luis Galvé gave the dancer excellent support at the piano, and also played some solo numbers.

OTHER CONCERTS

Harry Blank, baritone, appearing at Jordan Hall on January 8 for his first recital in Boston, made a good impression in a courageous program made up entirely of Lieder. Six songs of Schubert and seven of Wolf were two unhackneyed groups of the list, which was concluded with the magnificent Vier ernste Gesänge of Brahms. An appreciative audience applauded his efforts, which were enhanced by the musical and authoritative accompaniments of Coenraad V. Bos.

Jean Fardulli, Greek baritone, sang at Jordan Hall on January 6 before an audience that waxed sufficiently sympathetic to join him in singing one of his many Greek folk-songs. In these he was at his best, though he also sang commendably in classical selections from the works of Giordani, Mozart and Beethoven. Cornelius Van Vliet, cellist, was the excellent assisting artist, playing compositions of Porpora, Weber, Van Goens, Werkmeister, Kaempf and Jeral with consummate musicianship.

G. Wallace Woodworth, of the music department of Harvard and Radcliffe Colleges, gave an unusual organ recital at the Fogg Art Museum, Harvard, on January 8. The organ on which he played had been built by William Gray in London in 1805, and brought to Harvard some years after that. Mr. Woodworth's selection was similarly unusual, containing pieces by Scarlatti, Zipoli, Couperin and Corelli; Haydn's Pieces for a Musical Clock and Byrd's curiosity, Ut, re, mi, fa, sol, la. Priscilla Thierry, violinist, assisted.

Completing the account of a week of excellent programs, one mentions the concert of Henriette d'Estournelles de Constant, cellist, and Frederic Tillotson, pianist, at Radcliffe College on January 8, the occasion being under the auspices of the Longy School of Music. The music consisted of a sonata in F sharp major by Jean Hure, a first performance of a sonata by Paul de Maleingreau, occasioned by the armistice that ended the World War, and the Brahms sonata in E minor. The musical performances were applauded by a cordial audience. M. S.

Baltimore Orchestra Opens Series With Lehmann as Magnetic Soloist

Metropolitan Opera Soprano Receives Acclaim in Appearance with Ensemble—Szigeti Plays to Large Gathering in Bach Club Recital—Bach Mass to Be Given by Westminster Choir with Resident Symphonic Forces

BALTIMORE.—The Baltimore Symphony Orchestra (George Siemonn, conductor) gave the first concert of its twentieth season before a large and enthusiastic audience at the Lyric on December 16. It was a night of "firsts," chief interest centering in the local début of the Metropolitan Opera Company's leading Wagnerian soprano, Lotte Lehmann. Mme. Lehmann scored a deserved ovation with her brilliant singing of Ocean. Thy Mighty Monster from Oberon and Dich Teure Halle from Tannhäuser. It is not often that Baltimore hears such a gorgeous voice and her reappearance is eagerly awaited.

The orchestral "firsts" included Griffes' symphonic poem, The Pleasure Dome of Kubla Khan, and the short, delicate Minuet for muted strings, from Lully's music for Le Bourgeois Gentilhomme. Were it not for the orchestra's long-standing rule against encores, the warm reception given the seventeenth-century souvenir would have warranted a repetition. The orchestra also played Strauss' Don Juan and an arrangement for miniature orchestra by Ravel of his popular Pavane for a Dead Princess. The program came to a rollicking, rousing close with the effective Russian Sailors' Dance from Glière's ballet, The Red Poppy. As for many seasons past, the program notes, always interesting and superbly written, are by Broughton Tall.

BACH MASS TO BE PERFORMED

Frederick R. Huber, manager of the orchestra, recently announced that Bach's Mass in B Minor would be given by the Westminster Choir of 128 voices, supported by the full strength of the Baltimore Symphony Orchestra, during Lent. This work, given in commemoration of the birth of Bach 250 years ago, will be the first ever heard in Baltimore and Municipal Director Huber promises there will be no rearrangement, *à la* Stokowski, of the original order of the various movements. Also, all the solos will be sung by groups of from eight to ten voices, an innovation for which we are indebted to the Bach Festival at Bethlehem, Pa.

SZIGETI WINS APPLAUSE

As a result of the clamorous audience that crowded Cadoa Hall on December 18 to hear the Hungarian violinist Joseph Szigeti, it has been announced that the balance of the Bach Club's concerts for this season will be presented as planned. The audience indicated by its size and enthusiasm that it had no intention of seeing this fine series called off for lack of interest. The evening was a memorable one, the program including no less than three sonatas—the Brahms in A major, op. 100, the Bach in C major (for violin alone) and the Debussy in G minor—and a Schubert sonatina in D major. In the group of four modern compositions that closed the recital was a Scriabin étude in thirds, arranged by Szigeti, which the soloist was forced to repeat. Many encores were given at the conclusion of the program. The accompaniments, all played, as were the solos, from memory, were by Nikita de Magaloff, a real artist who contributed much to the success of the recital.

The Bach Club Ensemble gave the third of its five concerts in the Epstein Gallery at the Baltimore Museum of Art on January 9. The program included Dohnányi's quintet in C minor for strings and piano, also the Brahms trio in E flat (horn trio) with cello substituting for horn.

EVENTS AT PEABODY

The last of the Peabody Friday afternoon recitals, prior to the customary recess for the Christmas holidays, was given by the Russian pianist Alexander Sklarevski, member of the faculty at the Peabody Conservatory. The program was a long and taxing one but Mr. Sklarevski was equal to all the demands it made upon his interpretative and technical resources. Especially satisfactory was the Chopin group which anticipated the more modern compositions concluding the program. The afternoon series was renewed on January 4 when Stephen Deak, cellist, was the soloist, assisted by Sylvan Levin, who received his piano diploma from the Peabody and is now conductor of the York (Pa.) Symphony Orchestra, not to mention his Philadelphia Orchestra connections. Mr. Deak, an instructor at the Peabody, offered an interesting and varied program.

The Peabody Students' Orchestra (Gustav Strube, conductor) gave the first concert of the season on December 19, the soloists being Leah Effenbach, pianist, and Gene Archer, tenor. Both are scholarship students at the Peabody. The major orchestral work was the Brahms third symphony.

The St. Louis Symphony Orchestra (conducted by Scipione Guidi) included a work by a Baltimorean, Abram Moses, during its broadcast on January 7. Mr. Moses was represented by the ballet music from his Aucassin and Nicolette. . . . Alexander Sklarevski gave a program for the benefit of the Baltimore Guild Nursery School on January 7. The concert was held in the main ballroom of the Phoenix Club. . . . Arnold Schönberg, announced to give a lecture-recital for the Baltimore Music Club, has had to cancel the engagement due to ill health. The club plans to have the modernist as its guest when he returns from the West Coast, late in the spring. G. K.

Paris Opéra to Give Hahn Work

PARIS.—The Grand Opéra announces the creation in the near future of The Merchant of Venice, by Miguel Zamacois, music by Reynaldo Hahn. I. S.

Berlin State Opera Restores Ernani

Effective Revision of Verdi Work Presented—Sidney Beer Wins Praise as Orchestral Conductor—Gieseking and Elly Ney in Fine Piano Offerings

BERLIN.—Ernani, which Verdi wrote at the age of thirty-one, offers some startling contrasts in the indiscriminatory character of his taste and judgment at that period. Arias of full-throated glory are followed by numbers of insipid sweetness, and in the recognition of this fact lies the effectiveness of Dr. Julius Kapp's revision.

Relentlessly blue-pencilled, a succession of "sure-fire" selections follow one another with bewildering rapidity, and with the removal of improbable situations, a text which Victor Hugo made sufficiently gory ends (in the Kapp revision) in an atmosphere of brotherly love and forgiveness. The entire work as now given is deeply impressive. The weird effect of some of the scenes—Karl's prayer, and the Emperor's Crypt, to mention only two of them—is memorable. It is one of the best things the State Opera has done this season.

Leo Blech is fully equipped to present a work of this character and instrumental transparency. He achieved an admirable, flexible and warm melodic flow, and tellingly brought out the contrasts between rhythmic patterns and the melting lyric passages in which the score abounds. Marcell Wittrisch and Tiana Lemnitz were vocally opulent. Herbert Janssen, as the King, had the grand manner plus a voice of sonorous beauty. Michael Bohnen, as Silva, had difficulty in being heard at times. The scenery by Karl Doll was free of ornate furnishings and held to simplicity of line that made them, for all their rich colorings, architecturally impressive. The art of stage producer Carl Hagemann was particularly shown in the crypt scene and he shared, along with Blech, the orchestra and the singers, the enthusiastic approval of the audience.

GIESEKING'S BACH ADMIRED

Gieseking playing the Bach C minor partita in a recent recital here worked such entrancing effects in tone coloring, that one listener at least doubted ever having heard this music before. In the Schumann fantasy, the player again evolved hues such as rarely emanate from a piano. His success was complete.

SIDNEY BEER TRIUMPHS

The Tuesday "Pop" concert was in the hands of guest conductor Sidney Beer, of London. The unconventional program, the feature of which was Mozart's C major symphony, was received with such manifestations of delight that at the conclusion of the evening, the applause assumed the proportions of a demonstration. Beer, sparing of movement, conducts with becoming seriousness.

ELLY NEY PLAYS BEETHOVEN

Elly Ney made Beethoven's 165th birthday anniversary the occasion of a Beethoven recital. She played the C minor variations and four of the sonatas, of which the Appassionata and the Moonlight stood out most prominently. Her interpretations were marked by vitality and imagination, and were marred only by occasional indulgence in explosive accentuation. A well filled hall paid tribute to a splendid artist.

HANS L. HENIOT.

Chaliapin Arrives for American Engagements

Feodor Chaliapin, arrived on the SS. Ile de France, January 15. Mr. Chaliapin is to fulfil a series of twenty-five engagements in a coast-to-coast tour, appearing in recital, with symphony orchestras and on the operatic stage. His first concert takes place in Kansas City, Mo., where he is scheduled to appear on January 22.

Chaliapin spent his summer vacation in Kitzbühel, Austrian Tyrol, where his daughter, Stella Petzold-Chaliapin, was married last August to the French Count Jean de Limur. Later the singer started on his annual tour. In November he sang in the eastern European countries and in December went to Italy, where he appeared in Naples, Rome and several other cities. He returned to his permanent home in Paris on January 4, shortly before sailing for America. Chaliapin is accompanied on his present tour by Mme. Chaliapin.

Klemperer Opens Philadelphia Appearances as Conductor

Schnabel Is Authoritative Beethoven Interpreter as Soloist with Orchestra—Boris Godounoff Colorfully Presented in Series of Productions Staged by Resident Ensemble

PHILADELPHIA.—Otto Klemperer made his initial appearance as guest conductor of the Philadelphia Orchestra at the concerts of January 4, 5 and 8, in the Academy of Music, when an all-Beethoven program was presented. Artur Schnabel, pianist, was the soloist, playing the Emperor Concerto of Beethoven.

Mr. Klemperer, who is so tall that he uses no podium, had reseated the orchestra in the old traditional form. He used no score, even for the orchestral part of the concerto, but gave a marvelously exact and detailed reading. Two Beethoven symphonies, No. 1 in C and No. 5 in C minor, were interpreted with what one felt was a perfect adherence to every mark of the score. The tempi were especially faithful to tradition. The beautiful second and third movements of the first symphony were given with that grace and delicacy which make them so entrancing. The mighty fifth symphony was also finely done, and at the close the conductor was recalled many times.

Schnabel more than justified his reputation as an authoritative interpreter of Beethoven, when he gave a magnificent performance of the Emperor Concerto. His playing ran the gamut of all gradations of tone and dynamics, with an astonishing result. He captured the true spirit of Beethoven, and presented it to his audience with ease, the minimum of motion, crystal clearness, and perfect control of the keyboard. He received a real ovation from the enthusiastic audience.

BORIS GODOUNOFF SUNG

Moussorgsky's opera, Boris Godounoff, was given under the auspices of the Philadelphia Orchestra Association in the Academy of Music on January 11, 12 and 15, with Alexander Smallens conducting.

The cast was largely composed of Russians, and the local chorus was augmented by sixty voices from the opera company maintained by The Art of Musical Russia, Inc. As the opera was sung in Russian, and the choral parts are so important, the increase in the personnel of the chorus by real Russians was most effective.

The Boris of this performance was Georges Youreneff, who had come here from Europe, specifically for these three performances of the Russian opera. He has a magnificent voice which was heard to its best advantage on Friday afternoon, as he unfortunately (according to the announcement of Mr. Mattson before the Saturday evening presentation) contracted a severe cold on Saturday, but to avoid disappointing the audience, sang the rôle anyway. It was obvious that he was laboring under a handicap, vocally, but he achieved remarkable results notwithstanding, and his dramatic interpretation was such that it overshadowed even his singing. He carried throughout the effect of the overpowering fear which haunted the conscience-smitten ruler, and his portrayal of the scene in the nursery when he is so haunted, and the final scene when he makes the tragic demented entrance, followed by his renewed grip on his self-control, in turn followed by the death scene, were highlights of the opera. He was acclaimed enthusiastically after each scene in which he appeared.

OTHER EXCELLENT CHARACTERIZATIONS

Ivan Ivantzoff, as the Pretender Dimitri, was also excellent, using his fine voice to splendid advantage, and meeting all of the dramatic demands easily and cleverly. Edwina Eustis, as the Princess Marina, was charming personally and revealed a rich powerful contralto voice, which blended well with the voice of Ivantzoff in the third act. Irra Petina made an excellent Feodor, singing, acting and dancing with artistry. Lydia Koretsky as the hostess of the inn was very good, giving as convincing an interpretation of the part as has been heard here. Michael Shvetz and Josef Kallini as Varlaam and Missail were amusing and successful in the parts, Mr. Shvetz singing the number When I was at Kazan with good voice. Albert Mahler as the Simpleton and the Boyar in attendance acquitted himself well in both parts. Marguerite Hawkins was a pleasing Xenia, who sang the short part in an enjoyable voice. Nadina Fedora was also fine as the Nurse. Vassily Romakoff as the aged Pimen, Ivan Velikanoff as the fawning Prince Shuisky, Alexis Tcherkassky as Shchelkalof, Abrasha Robofsky as Pristav, and Alexis Tscherkassky and Stefan Slepoushkin as the two Jesuits, were all convincing.

The chorus work was superb throughout, and the glorious orchestral score was magnificently played by the Philadelphia Orchestra under Mr. Smallens' able leadership.

The costumes were colorful and the scenery, beautiful. The latter was by the courtesy of the Curtis Institute of Music.

M. M. C.

Winnipeg Sponsors Outstanding Events in Recital and Opera Presentations

Feuermann, Onegin, Martini and Kayla Mitzel Are Welcomed Recitalists—Rutland Boughton's The Immortal Hour Produced by Players Guild

WINNIPEG, CAN.—Emanuel Feuermann, eminent Austrian cellist, during the progress of his first American tour, visited Winnipeg on December 3 as guest artist of the Women's Musical Club, the Auditorium Concert Hall being well filled for the occasion. It was a rare privilege to have the opportunity of hearing such a magnificent cello performance. Amazing technicality and deep musical sensibility combined to bring out all the emotional and substantial content of the varied program. As an example, the Schubert sonata in A minor for cello was a priceless feast of beauty, while other numbers by Frescobaldi, Valentini, Bach, Dvorak, Sarasate and R. Strauss were equally enjoyable. For a final encore the Spinning Song by Popper was a culmination played with consummate skill and ease. Fritz Kitzinger, accompanist, was splendidly in the mood of the music throughout.

On the evening of the same day the fascinating and popular contralto Sigrid Onegin was heartily welcomed back to Winnipeg by a huge audience in the Auditorium. On this occasion Mme. Onegin presented a program of wide scope revealing such complete mastery of the singer's art that the recital was a triumph of tonal utterance. She was recalled many times and was generous with encores. Hermann Reutter must be granted some of the plaudits for sensitive accompaniments and his contributions of piano solos.

BOUGHTON OPERA SUNG

Rutland Boughton's music-drama, The Immortal Hour, was the first production of the Winnipeg Players Guild, opening a four-night series on December 5 in the Dominion Theatre. This newly organized guild, directed by Lady Tupper, may feel with more than a touch of pride that it could not have begun its career with a worthier choice. Interwoven with lovely modern music, this ancient Celtic legend became an exquisitely beautiful drama. Ramona Sinclair, Will Rook, Colin Ashdown and Victor Scott were the principals in the fulfillment of unfolding the weird, unearthly nature of this work. Minor parts were in capable hands, and for the chorus both on and off stage there is nothing but praise. Bernard Naylor produced exquisite musical and atmospheric effects with his playing of the orchestral score on one instrument, a pianistic achievement of extraordinary potency. Stage settings were well designed and quite effective.

Kayla Mitzel, Wininpeg born violinist, returned to her home city after an absence of about six years and was heard in recital at the Auditorium on December 7. Following many European and American succeses, both in recital and with orchestra, her appearance here proved the accuracy of former prediction that she would climb to the top of the artistic ladder. The meaning of the music in such widely differentiated masterpieces as the Corelli, La Folia variations, the Lalo Symphonie Espagnole, and the Chausson Poeme came in for unusual consideration from one of her years. Jaye Rubanoff, Miss Mitzel's accompanist, helped to make the recital delightful.

NINO MARTINI IN RECITAL

Nino Martini, of radio and opera, made his first personal appearance at the Auditorium on December 8. This tenor's recital was the fourth of the present season in the celebrity series directed by Fred M. Gee. Captivating in manner, the singer immediately established contact with the capacity crowd whose previous acquaintance had been through the invisible channels of air. It was evident from the beginning that Mr. Martini loves to sing, and if many recalls in addition to eleven encores have any significance, the recital was an outstanding success. He was in excellent voice and sang a lengthy list built somewhat to pass the time brightly and entertainingly. A few weightier items were given distinguished utterance with easy grace. Miguel Sandoval earned well-deserved gratitude for his sympathetic accompaniments. He also contributed two short groups of solos, the second of which consisted of his own compositions.

The Winnipeg Light Opera Company produced The Chocolate Soldier during Christmas week, beginning on December 26. Each night large audiences attended the Walker Theatre to enjoy this melodious opera. Elliott Lorraine came from New York to direct the production and Stanley Osborne had charge of the music.

A. C.

Huber Resigns Direction of Baltimore Radio

Severs Connection with Station WBAL, After Ten Years' Association

BALTIMORE.—Frederick R. Huber, municipal director of music in Baltimore for the past twenty years and director of Station WBAL since its opening in 1925, resigned from the latter post on January 12.

WBAL, the most powerful radio station in Maryland, owned and operated by the Consolidated Gas, Electric Light and Power Company of Baltimore since November 2, 1925, was recently sold to the American Radio News Corporation, an affiliate of the vast Hearst interests, for $450,000.

Mr. Huber was appointed to direct the station's destinies because of his broad musical connections, not only in Baltimore but throughout the country. Under his supervision, the station has maintained an unusually high standard. Shortly after its inauguration, a national press service sent out a story dubbing WBAL "the high-hat station" because of its boycott of jazz music. During the past year, Mr. Huber arranged coast-to-coast broadcasts, originating at WBAL, of the Baltimore Symphony Orchestra, the Municipal Band of Baltimore and, recently, started a series of piano recitals known as At Home with the Steinway that brought WBAL and its vast audience such distinguished artsts as Mischa Levitzki, Shura Cherkassky, Katherine Bacon and many others.

It is Mr. Huber's present plan to devote his entire time to his ever-increasing municipal activities, this department having grown each year in importance under him. G. K.

Weingartner to Hold Final Master Class

BASEL, SWITZERLAND.—The master class for conductors which Dr. Felix Weingartner, director of the Basel Conservatory of Music, will hold in June, 1935, will be his seventh and his last at that institution. As is already known, the State Opera of Vienna has called Dr. Weingartner to direct that theatre, and those who wish to study conducting under the guidance of this master, will have a last opportunity in June, 1935. Dr. Weingartner leaves Basel definitely in July. A feature of his master class is that all students enrolled conduct a full professional orchestra. The course will end with a series of concerts in which the students conduct the important symphonic works of the repertoire, as well as orchestral accompaniments of instrumental and vocal solos, and concertos. The course lasts one month. K. S.

La Argentina to Give Last New York Recital of Season

Following a tour of New England, which included the cities of Boston, Worcester, Providence, New Haven and Northampton, La Argentina, Spanish dancer, has made her last western trip to Saginaw, Detroit and Rochester, and will give her farewell New York performance at Town Hall on January 26. The day prior to this she dances a recital at Washington, and before sailing on February 2 returns for a second performance in Boston at Symphony Hall on January 30. Mme. Argentina will come back to America next fall for a long tour.

Ruth Posselt Here for First Concert Tour

Ruth Posselt, twenty-one-year-old American violinist, arrived on the SS. Olympic, January 15, for her first concert tour in this country. Miss Posselt is a native of Medford, Mass., and winner of the 1929 Schubert Memorial Prize. During the last three years she has been touring Europe. The violinist has completed an extensive tour through Holland, Scandinavia and recently, Soviet Russia, where she gave fifteen concerts. She will give her first New York recital on February 4 in Town Hall. Miss Posselt's father was the accompanist of Melba.

GORODNITZKI

"Gorodnitzki's mastery of the keyboard is absolute, his poetry of motion thrilling and his interpretative powers apparently limitless."
—San Antonio News

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"HOPE HAMPTON SCORES TRIUMPH IN RÔLE OF MANON AT THE CIVIC OPERA"

—(Headline) Chicago Herald & Examiner
December 11, 1934

"HOPE HAMPTON CALLED MORE THAN EXCELLENT IN MANON"

—(Headline) Chicago American
December 11, 1934

"HOPE HAMPTON GAINS SUCCESS IN DEBUT HERE"

—(Headline) Chicago Tribune
December 11, 1934

Chicago Herald & Examiner, December 11, 1934

By GLENN DILLARD GUNN

Hope Hampton, making her début last night with the Chicago Opera, in the title rôle of Massenet's "Manon," was received with enthusiasm such as no feminine artist has evoked this season.

Charmed by Her Beauty

The public that came to be charmed by a beautiful woman remained to cheer a serious and greatly gifted artist. In fact, her listeners applauded her as no singer has been applauded this Fall.

How much of this tribute was addressed to the resourceful and finely schooled actress, how much was toll gladly paid to the beauty of her voice and the distinction of her vocal art, is a question for which many answers could be found—a different one, perhaps, for each in last night's audience.

I cannot claim to know all the answers, but I am able to assert that those—if any such there were—who applauded her beauty alone showed good taste and those who found her song a source of new delights proved themselves both experienced opera-goers and responsive to the charm of the work and of its principal interpreter.

* * *

Like another greatly gifted singing actress, Miss Hampton made display, not of one voice, but of several. For each chapter of the Abbe Provost's well loved story she discovered timbres and tonal hues to fit the mood. She began as an ardent, light-hearted—or, as she later proved to be, heartless—young girl, with a silvery purity of tone, and a deft and facile nuance to define her nascent wickedness. She ended with all the dramatic abandon of a Mary Garden.

Silver Purity of Tone

This is the second American soprano in as many days to recall the greatest singing actress of the immediate past, not only by the color of the voice itself, which is neither Latin nor Teutonic, nor yet Gallic, but by its constant use as an accent of the drama as well. The first hint of the dramatic intensity which this purely lyric voice was able to assume came in the church scene. How she was able to broaden and enlarge a tone which had seemed so carefully poised and focused is a problem for the technicians. My point is that when the drama demanded song of deep emotional impulse Miss Hampton was able to project it.

Photo by M. I. Boris, N. Y.

* * *

Like every well made opera, "Manon" is a series of climaxes, the most taxing, vocally, arriving in the gambling scene, when the soprano must make continued and sustained assaults upon the acoustic stratosphere. The ease with which these were accomplished, the interpretative impulse which they carried, lifted this song from lyric beauty to something far more significant, something that appears all too rarely in opera. So, with the rest of the audience, I hasten to salute a charming and greatly talented artist and to hope that, on my own account as well as for the sake of those who had purchased seats—the house was sold out—but were kept from attending by the weather, we will be given another opportunity to admire her Manon.

Charming and Talented

Chicago American, December 11, 1934

By HERMAN DEVRIES

Last night the Chicago Grand Opera Company gave the first performance of "Manon," the masterpiece of Massenet, as a vehicle for the début of Hope Hampton. The Civic Opera House was crowded and enthusiasm was great throughout the entire evening.

In 1929, we heard Miss Hampton as Manon at the Paris Opera Comique. Since that time she has made extraordinary strides. She was good then, but last night she was more than excellent. She has beauty and charm; she sings with great intelligence and distinction, and acts like a consummate artist. Her voice is lovely in quality, her intonation always perfect. After the aria in the second act, "Adieu, Petite Table," she won a spontaneous ovation. In the scene in the parlor of the seminary of St. Sulpice she had the accents of a lyric tragedienne of the first order. Throughout the opera her costumes were exquisite.

We are proud that in the last forty-eight hours we have been able to acclaim three young American sopranos.

Chicago Tribune, December 11, 1934

By EDWARD MOORE

Last night's performance of opera had more than one reason to inscribe itself among the important musical events of the season. For one, it brought back after too long an absence one of the most charming operas in the French répertoire. For another, in Hope Hampton it introduced to Chicago the third of three lovely young American artists who happened to appear in the city within 48 hours of each other.

Still more pleasurably to the point, all three scored successes, Miss Hampton quite as decisively and unmistakably as her two predecessors. She is a slender and lovely blonde, she has a slender and lovely voice that she knows how to use, she wore a series of the most eye filling costumes one is likely to see in this opera. In other words, she was the Manon Lescaut of the Prevost novel and the Massenet score.

It was an evening of gay color, persuasive melody, courtly manners, attractive, if somewhat artificial grace. That is the mood in which Miss Hampton and the rest of the cast played the opera which, after all, is a fairly accurate mood for "Manon."

One imagines that Miss Hampton is due to be heard from in other rôles of this nature. She has the voice and the personality for them. Her voice, while not heavy, is always excellently audible. It has a fine, distinctive quality, and it would seem to fear no high note in all the lyric soprano category.

There were a few times last night when perhaps she underestimated the carrying power of her voice in the vast expanses of the Civic Opera House, but future performances on that stage ought to convince her of the truth, that it was an underestimate. And certainly she knew the rôle. Her performance showed many signs of careful and intelligent study.

Personal Representative: BRUNO ZIRATO, Steinway Building, New York City

Kansas City Philharmonic Orchestra Extends Season by Four Concerts

Krueger Conducts Successful Programs to Large Audiences—Marion Talley Guest Soloist in Benefit Concert with Symphonic Ensemble—Gabrilowitsch Impresses in Rachmaninoff Concerto

KANSAS CITY, MO.—With Marion Talley, soprano, as guest-artist, the fourth Kansas City Philharmonic Orchestra concert on December 18 drew a record attendance of 6,500. The symphony was Tschaikowsky's No. 5 in E minor. Russian Sailors' Dance from The Red Poppy (Glière) opened the program, Finlandia (Sibelius) followed the intermission and Entry of the Gods into Valhalla from Das Rheingold (Wagner) concluded the concert. Miss Talley's contributions were The King of Thule and the Jewel Song from Faust (Gounod), O Had I Jubal's Lyre from Joshua (Handel) and The Wren (Benedict).

The orchestral portion was a complete success, Karl Krueger imbuing the Tschaikowsky with inspirational spontaneity, the orchestra following with buoyancy, fervor and true virtuosity. Finlandia also held a new note aside from the serenity, ruggedness and detachment, a patriotic note so indicative of the Sibelius character that the audience's reaction was one of enthusiasm.

Miss Talley sang the Handel air faultlessly, and fresh quality was evidenced in The Wren. The Faust selections were too low for her voice. The Talley quality is still beautiful but the soprano's range as well as vocal strength are reduced to a third of the original. The thrill of earlier years was not forthcoming for the audience, yet since Miss Talley had given her services for the Philharmonic's benefit, sincere appreciation was extended her, the former Kansas City soprano returning seven times to acknowledge the applause.

GABRILOWITSCH IS FETED SOLOIST

For the fifth Philharmonic concert on January 8, with 5,000 in attendance, Mr. Krueger was *sans* score as usual and the orchestra, delicately sensitive to his authoritative baton, achieved an at-one-ness which realized a moving re-creation of the César Franck D minor symphony. Ossip Gabrilowitsch, pianist, distinguished interpreter, was the soloist. In an inspired mood, he gave an eloquent reading, replete with poetry, of Rachmaninoff's majestic second concerto, and Mr. Krueger led the orchestra in a beautifully tempered, deeply satisfying accompaniment. The composer's intent was carefully regarded in the overture, Fingal's Cave (Mendelssohn) and in the Serenade for Strings (Tschaikowsky). Delicacy and restraint made notable the Elegy, and the Waltz revealed limpid colorings. Mr. Gabrilowitsch and Mr. Krueger returned again and again in response to the demonstrative applause and the orchestra arose six times to acknowledge the appreciation of the attentive audience.

On this occasion the orchestra played the overture to Julius Osiier's opera, The Bride of Bagdad, a tuneful musical number, which was conducted by the composer (a member of the local musical colony) and was warmly received.

ORCHESTRAL SCHEDULE EXTENDED

Powell Groner, president of the board of directors of the orchestra, announced formally the extension of the regular Philharmonic season by the addition of four concerts in order that it may synchronize with the radio season which ends in April. He said the board of trustees had decided to give the extra concerts presenting outstanding soloists, with a special concession in the prices to regular subscribers. As we go to press, the second of the Young People's concerts is on, listing several repeat numbers from this and last season's fare: Pomp and Circumstance (Elgar), Arensky's Variations for Strings on a Russian Christmas Song, Dukas' The Sorcerer's Apprentice, the Midsummer Night's Dream music (Mendelssohn), the Nutcracker Suite (Tschaikowsky) and Smetana's overture to The Bartered Bride.

CLUB PROGRAMS

Alice Redeuilh Miller, pianist of Anthony, Kans., gave a brilliant account of her musicianship and virtuosity in Bach-Hess, Scarlatti and Brahms selections before the Kansas City Musical Club on January 7. Other participants were Geneve Lichtenwalter, Mrs. John R. James, Grace Nelson McTernan, Lela Mae Flynn, Dorothy Monday, Thusnelda Bircsak and Norma Troje Miller.

Mrs. John W. Jenkins entertained Tau Chapter of Sigma Alpha Iota with a Christmas Musicale at her spacious residence. Mrs. Edwin B. Schmidt, president of Tau assisted. The S. A. I. Ensemble, a string quartet, Marjory Ounsworth, pianist, Lela Mae Flynn and Virginia Harris Liter, sopranos, gave the program. C. C. B.

Los Angeles Players in San Diego

Klemperer Appears as Pianist and Conductor in Bach Brandenburg Concerto—Student Guild Concert

SAN DIEGO, CAL.—With the appearance of Otto Klemperer in the dual rôle of conductor and pianist, the Los Angeles Philharmonic Orchestra played to an enthusiastic audience in San Diego on December 17, at the Savoy Theatre. An ovation greeted the first appearance here this winter of conductor and orchestra, and was intensified by the programming of the Brandenburg Concerto No. 1 (Bach) with its orchestration for small ensemble, with Dr. Klemperer at the piano. The beauty of the work and the perfection of its handling made the concert a memorable one. Included also on the program were the symphony No. 4 (Brahms) and the Sorcerer's Apprentice (Dukas). The orchestra was presented here by the San Diego Philharmonic Orchestral Society, which has been responsible for its past appearances.

The second concert of the Student Concert Guild took place at El Cortez on December 13, introducing David Bacon, pianist, Virginia Lee Porter, soprano, and Edward Ortiz, clarinetist, with Luise Rosenburg and Charles Shatto, accompanists. Miss Porter, possessor of a light and pleasing soprano, delivered two groups, scoring particularly with her Italian numbers, skillfuly and agreeably presented. Miss Rosenburg, herself a recent soloist on these programs, assisted gracefully at the piano. Edward Ortiz, in the concerto in B flat (Mozart) acquitted himself well, putting the clarinet—an instrument not so often heard without its orchestral setting—through its difficult paces in musicianly fashion. Charles Shatto was at the piano.

David Bacon, a newcomer, was heard for the first time on a Guild program and proved himself a veritable "find" for that talented organization. His first group, the English Suite in F major (Bach), was given with a technical ease and mature viewpoint rare in a young player. The Nachtstück in C major (Schumann) was sonorously beautiful, and a Debussy prelude received sympathetic and delicate handling. For an encore the young man played a sonata of his own composition. H. B.

Metropolitan Opera Opens Brooklyn Performances

BROOKLYN, N. Y.—The Metropolitan Opera began its season at the Brooklyn Academy of Music on January 8 with a production of Ponchielli's La Gioconda, featuring Rosa Ponselle in the title rôle, her sister Carmela as Laura, Giovanni Martinelli as Enzo, and Myrtle Leonard, California mezzo-soprano, making her Metropolitan début as La Cieca. Armando Borgioli sang Barnaba, Ezio Pinza, Alvise, and the other parts fell to Messrs. Gandolfi, D'Angelo, Paltrinieri and Malatesta. Mr. Panizza conducted.

The songful sisters were in fine voice and gave vital, tuneful and memorable performances. Miss Leonard had a genuine and deserved success. Although the part has little intrinsic color, the young American's beauties of voice and dramatic grace and force endowed her lines with strength and impressiveness. In the one important aria of La Cieca, Miss Leonard sang with poise and clarity, and tones pleasing, true and buoyant throughout. She was enthusiastically received and took a curtain call by herself as well as sharing honors with the others. Mr. Martinelli offered in generous measures the wealth of voice and histrionic resource that are his. The audience filled the theatre and included many standees. J. V.

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Milwaukee Convention Period Rich in Music

Choral, Orchestral, Ballet and Recital Attractions Given in Wisconsin City

MILWAUKEE, WIS.—Three musical conventions held here during the last week of the year made music an outstanding feature of civic interest in this city. Besides the music recitals held in connection with the convention, there were several others during the week and the latter part of the month of more than ordinary interest.

In the City Auditorium the Arion Chorus made its first major effort under Herman A. Nott, the new director succeeding Dr. Daniel Protheroe who died several months ago. The chorus gave its annual production with orchestra of Handal's Messiah before an audience of more than 3,000 and had a success that won hearty approval.

A feeling of restraint was evident in the presentation but generally the chorus and principals offered an understanding if not thrilling re-creation of the classic.

Outstanding was the work of Letitia Jones Hase, contralto, for style, excellence of diction and musical insight. Another local singer, Helen Grzeszkiewicz, soprano, achieved a gratifying success, and the tenor and bass parts were commendably interpreted by Ralph Niehaus and Louis Goodrich, with Harry O'Neil the trumpeter for the evening. Junior Arions sang carols preceding the oratorio.

ORCHESTRAL CONCERT

The Young People's Orchestra, directed by Milton Rusch, had a splendid opportunity in the concert which included works by Rudolph Ganz, Burnet Tuthill John Powell and MacDowell. Mr. Ganz and Mr. Tuthill, here for the convention, were on hand to direct their own compositions, and the admirable interpretations the orchestra enabled the visiting directors to achieve were a measure of the sound work and real strides this group of graduates of high school orchestras has accomplished. The orchestra's activities are sponsored by the Civic Music Association and the concerts made free to the public through a fund provided by the city, which also pays salaries and other expenses.

MONTE CARLO BALLET

The Monte Carlo Ballet gave two very well attended performances at Pabst Theatre. Union Pacific was the most distinctive production offered; Olga Morosova scored with a vivid performance and Nicolaus Nabakoff's setting of American tunes engaged the deepest interest of music lovers. Old classic and modern Russian themes composed the other features of the two evenings.

Local musicians played a prominent part in the recent conventions here and especially calling for note were the performances of the young pianist Quentin Deuster, of Edwyn Pfister, baritone, and of the MacDowell Women's Symphony Orchestra conducted by Pearl Brice, as well as several others too numerous to mention. J. E. McC.

Isidor Philipp Returning for Second Master Series

Isidor Phillip is to return to America in May for a second series of master classes, according to advices received by Felix Fox, director of the Felix Fox School of Pianoforte Playing, Boston.

It is probable that in addition to classes in New York and Boston similar to those conducted by Mr. Philipp last summer, an expansion of his activities will be established.

Russel Wragg in Des Moines

DES MOINES, IA.—Russel Wragg, composer-pianist of New York, was introduced to some 300 Des Moines musicians at a reception given to him in the lounge of Drake University, following a program of his own compositions on December 30. Mr. Wragg was also presented over the radio, through the facilities of a western network, at which time a number of poems from his book, The Singing Hearth were read. R. P.

New York to Hear Maria Kurenko

Maria Kurenko, in this country for her tenth consecutive tour, will give a recital at Town Hall, New York, on January 27. The Russian soprano recently sang in the American première of Stravinsky's opera Mavra with the Philadelphia Orchestra, at the Academy of Music, Philadelphia.

Cincinnati Festival Plans Told by Eugene Goossens on New York Visit

Biennial Event in May to Bring Presentations of Choral and Other Novelties—Regular Concerts of Symphony Orchestra Include Special Series for Children

New York had a brief visit from Eugene Goossens during the holidays, when the English conductor of the Cincinnati Symphony Orchestra came east to conduct the General Motors Symphony Orchestra on December 30. Mr. Goossens found time during his stay in the metropolis to receive a call from a representative of the Musical Courier.

In answer to questions about his activities in Cincinnati, Mr. Goossens told some of the plans for the forthcoming May Festival, which is to be held there about the middle of the month from which it takes its name.

"We are rehearsing several choral works," he said, "including Mendelssohn's Elijah, the St. Matthew Passion of Bach, and Pierné's Children of Bethlehem, which presents our celebrated children's chorus. The program also includes works by contemporary Englishmen—Bantock's Atalanta in Calydon (an unaccompanied symphony for voices), Cyril Scott's setting of Keats' La Belle Dame Sans Merci, and others. We are to give the Psalmus Hungaricus of Kodaly, and an American work, a setting of the Stabat Mater, by Dr. Martin Dumler, president of the Bruckner Society, and a Cincinnati musician who has long been on the councils of the May Festival. Other works to be featured are Stravinsky's Sacre du Printemps, and Mahler's Lied von der Erde.

An Outstanding Chorus

"There is a preponderance of choral numbers, a fact which is amply justified by the renown of the Cincinnati choir. As an Englishman, I consider myself something of a connoisseur of choruses, having conducted some of our famous singing groups of England—the Royal Choral Society, the Leeds and Manchester choirs, the Three Choirs Festival and the Handel Society, but I have no hesitation in saying that none of them surpass the Cincinnati chorus.

"In addition to our festival plans and rehearsals, the orchestra proceeds with the usual series of symphony concerts. We are having a season more remarkable than any previous one that I have known. There are full houses, and the orchestra is playing magnificently.

Presenting Unfamiliar Works

"As usual, we are presenting a considerable number of new works on our programs. I make it a practice never to draw up a program without including at least one or more works by contemporary composers. This, I think, is the duty of every conductor nowadays who wishes to keep his audience in touch with the most recent and significant manifestations of present-day musical art. In a community with tradition such as ours it goes without saying that the novelties contained in our programs are listened to with an interest and sympathy equal to that accorded to the great classics upon which our tradition is built.

"Presenting unfamiliar works is just as beneficial to audiences as to composers. Audiences hearing only long-familiar music fall into a rut, but when they are constantly hearing something new they learn to look for the things that count—for the feeling and emotional expression underlying the external forms of a score. An audience accustomed to novelties can judge a new offering pretty well at first hearing, but I frequently repeat a work that has proved outstanding.

Concerts for Children

"Another interesting angle to our activities in Cincinnati is the series of concerts we give for children. I have found that to obtain the best results in presenting a program for the younger generation, two things must be observed: You must never either talk rubbish to them or 'play down' to them. Some 'musical educators' make the mistake of trying to associate fanciful nonsense-stories with certain pieces of music; forgetting that the children at the concert are much more interested in what they are seeing and hearing than any talk of mythical giants and princesses. To my way of thinking, this is ineffective and won't hold the youngsters' interest. It's much better to play numbers illustrating specific instruments or sections of the orchestra, and to

EUGENE GOOSSENS

have the young audience answer questions to make sure the different sounds are registering properly.

"Children appreciate straightforward, clear statements, not devoid of humor, of course, but free from patronage. They also enjoy music that is slightly beyond what they can grasp easily. In this they resemble certain adult audiences with which I came in contact some years back. These were the British Tommies in 1914. I was then a member of a string quartet that went around to the camps to entertain the men. At first we had the idea that we must confine ourselves to light music to please our hearers. We soon discovered our error. They were frankly bored by the superficial stuff we played for them. When we turned to more serious music (e.g. Beethoven quartets) we noticed the difference right away. They began to crowd the concerts and gave close attention. From that time on I have known better than to 'play down' to any audience, juvenile or adult, sophisticated or unaccustomed to music. All of them want only the best."

M. L. S.

Committee Sponsoring New York Production of Shostakovich Opera

Mrs. William C. Breed is heading the committee of patrons and patronesses for the performance of the Russian opera Lady Macbeth of Mtsensk by Dmitri Shostakovich which the Cleveland Orchestra (Artur Rodzinski, conductor) will introduce to New York on February 5 at the Metropolitan Opera House. The performance, the only one in New York and the first production outside of Russia, will be given under the auspices of the League of Composers for the benefit of the Composers' Fund of America. Anna Leskaya, Ivan Ivantzoff and Yasha Davidoff take the parts of the heroine Katerina, her lover the clerk Sergei, and her father-in-law Boris, respectively. The remainder of the principals and chorus are from the organization The Art of Musical Russia, Inc. The Composers' Fund is used to encourage indigenous music by commissioning new works by American composers and arranging for performances by outstanding musical organizations throughout the country.

Vice-chairmen of Mrs. Breed's committee are Mrs. Vincent Astor, Mrs. Henry Martyn Alexander, and Mrs. Charles S. Guggenheimer. Members of the committee, which is still in the process of formation, include many prominent persons.

All-Soviet Musical Contest Planned in Leningrad

Leningrad.—Outstanding amateur and professional musicians in the Soviet Union will compete at a second annual contest in Leningrad for two weeks begining February 10. After elimination contests in the various republics of the Union, the favored few from each section will be sent to Leningrad to have their talent judged by a jury of sixty, made up of teachers, composers and artists in the U. S. S. R.

The larger award committee will be split in sections to hear performers on various instruments. Those who win before the sections will be brought before the entire commission for final award. There are thirty prizes: eight first awards of 3,000 rubles each; ten second awards at 2,000 rubles each; twelve third, at 1,000 rubles.

The rules are simple. Pianists will play thirty-five to forty minutes; string instrumentalists, thirty to forty minutes; vocalists will perform twenty to thirty minutes; other instruments will be heard twenty to thirty minutes. Strange instruments will add color to the contest. Native pipe and string contraptions from such distant republics as Uzbekistan and Tanna Tuva will be regarded as legitimate as the piano. Winners will be honored by special concerts in Leningrad and Moscow after the competition. All foreign visitors will be considered guests and are to be given free entry to all sections of the contest.

R. P.

Complete Gilbert and Sullivan Library to Be Compiled

The compilation of a complete Gilbert and Sullivan Library to include stage guides and prompt-books for all of the Savoy operas, is announced by The Bass Publishers, New York. Stage guides will be made in manuscript form and distributed to those organizations which plan to present amateur productions of the operettas. The guides follow the professional stage action as presented by one of the better-known professional companies in America. The manuscript work is now being done by Albert O. Bassuk, author of How to Present The Gilbert and Sullivan Operas.

In addition, the new Gilbert and Sullivan Library includes a cloth-bound edition of the Authentic Libretti of the Gilbert and Sullivan Operas, as presented by the D'Oyly Carte Company on their American tour, and a summary of the operettas entitled, A Radio Synopsis of Gilbert and Sullivan Operas. 10,000 libretti have been printed for the D'Oyly Carte Company's tour through the

Manhattan String Quartet Heard in Albany, N. Y.

At its recital in Albany, N. Y., on January 8, the Manhattan String Quartet was assisted by Major John Warner in a performance of the César Franck quintet. Immediately following the concert the quartet left for its fourth consecutive tour of the South and Middle West.

Musicians Contribute Articles for Emergency Fund Auction

In the recent auction held in the New York home of Mr. and Mrs. Jascha Heifetz for the benefit of the Musicians' Emergency Relief Fund, when over $4,000 was realized, among the personal treasures was an old Italian olive wood box contributed by Edward Johnson. The tenor modernized the box by putting in two packs of cards on either side of the partition. Toscanini contributed a baton and Kreisler a trophy cup that he had carried about with him for years. Rosa Ponselle, Albert Spalding, Alma Gluck, Efrem Zimbalist, Gabriel d'Annunzio, Walter Damrosch, Fritz Reiner, Lotte Lehmann and other artists also contributed.

Kroll and Associates to Give Brahms Festival in California

William Kroll, violinist, and his associates, Nikolai Berezowsky, violin, Leon Barzin, viola, Horace Britt, cello, and Frank Sheridan, piano, at the invitation of Mrs. Elizabeth Sprague Coolidge, will give a Brahms Festival in California, commencing at the University of California, Berkeley, on June 17 and continuing until July 11. During that period they will play eight concerts, comprising twenty-four compositions by Brahms. They open their California season in a miscellaneous concert at the War Memorial Auditorium, San Francisco, on June 16.

Eleanor Spencer in European Appearances

Eleanor Spencer, American pianist, is playing engagements in Italy, France, Austria, England and other European countries this season. Her schedule includes recital, orchestral and radio appearances. Among recent honors that have come to the pianist was that of being chosen to play the Beethoven concerto No. 5, at the all-Beethoven program given in celebration of the seventy-fifth anniversary of the Gesellschaft der Musikfreunde, of Vienna, in February, 1933. The concert was attended by the President of the Republic and many high officials. Following this engagement, Miss Spencer gave a piano recital in the Grossermusikvereins Saal, Vienna, and played the Beethoven concerto No. 5 in the Orchestra Concert Series at Budapest, Fleisches conducting.

Branscombe Choral Opens Second Term

The Branscombe Choral of women's voices, of which Gena Branscombe is conductor, opened their second term on January 14 at the Broadway Tabernacle, New York. The week of December 16-23, which concluded the first term, embraced two radio performances, one secular and one sacred concert. As the board of governors has voted to increase the size of the choral, an audition was held at the close of the rehearsal on Monday evening.

MacDowell Club Chamber Music Competition

The auditions for the MacDowell Club Chamber Music Competition will be held on two evenings during the week of March 10. All applications must be entered before February 23, which is the closing date.

The works selected by the judges for the auditions may be had upon application to the club. Artists who have consented to act as judges are Harold Bauer, Chalmers Clifton, Hans Lange, Alfred Pochon and Willem Willeke.

The competition excludes all professional musicians who perform in public or students preparing to enter the concert field, although there is no objection to chamber music ensembles being coached by a professional. Competitors are not restricted by age limits.

Amateur musicians who wish to enter the contest but have not yet formed a group of their own, may, if desirous of getting in touch with other instrumentalists, write to the MacDowell Club Chamber Music Competition, and receive names and addresses of others in a like situation. Application blanks and further information may be obtained from the MacDowell Club, 166 East Seventy-third Street, New York, N. Y.

Painting of Edward Johnson Unveiled in Guelph, Ont.

Guelph, Can.—The presentation and unveiling of a large oil painting of Edward Johnson, tenor of the Metropolitan Opera, took place in the Collegiate-Vocational Auditorium on December 21. It was set in an appropriate ceremony in which many prominent men and women took part and was the permanent tribute of appreciation for his personal services to the promotion of music in his native city of Guelph. Though these were not measured in terms of money, it is known that Mr. Johnson's original gift, which extended over a period of five years, was the pledge of $25,000 for the purpose of furthering music in the Guelph schools.

The portrait is the work of the prominent portrait painter Dr. E. Wylie Grier, president of the Canadian Academy of Art, and hangs in the auditorium of the Collegiate-Vocational Institute, where it is intended to remain indefinitely. The cost was defrayed by the board of education and by contributions from the public schools and the Collegiate-Vocational Institute as a recognition of their appreciation for Mr. Johnson's gift, and their esteem for the personal services and artistic achievements of this Canadian artist.

Civic leaders and men foremost in the ranks of education were present at the unveiling, among them Dr. Duncan McArthur, deputy Minister of Education; Chancellor Whidden, of McMaster University; President W. Sherwood Fox, of the University of Western Ontario, and many others. A beautifully illuminated address was presented to Mr. Johnson by F. H. Cooke, vice-chairman of the board of education, and Mr. Cooke's little daughter presented the tenor with a large basket of roses.

In Mr. Johnson's reply, he expressed his appreciation of the honor done him, touched on the future he expected for music in the schools, and concluded by saying that he did not wish those who looked on his portrait to remember him as an artist, but as one who loves his fellow man and tries to be a successful human being.

K. S.

STELL ANDERSEN

PIANIST

Comments upon her 1934-35 New York Recital

"Ripened Artistry Displayed in Program —Miss Andersen's art has ripened in the past few years. She revealed last night that there has been no diminution in her flair for color and temperament. Excellent examples of the scope and variety of her gifts were her treatment of the Bach music and the Brahms intermezzo, Op. 117, No. 2. The prelude and fugue had generous proportions and a big tone. The intermezzo was limned with warmth and tenderness and feeling for phrase and nuance."—*Times.*

"Miss Andersen's technique is deft enough for the intricacies of Scarlatti and equal to the bravura octaves demanded by Busoni in his arrangement of the Bach Prelude and Fugue. The B flat minor Intermezzo of Brahms was poetically conceived in a wholly feminine way."—*Herald-Tribune.*

"Miss Andersen has the mechanical resources and facility equal to the light complexities of the old Italian. . . . The B flat minor Intermezzo was given with a sincere awareness of its mode as were the Chopin waltzes. . . . "—*Post.*

"Besides possessing a huge tone Miss Andersen gave ample proof of being an intelligently trained artist, capable of interpretative expression, sincere and devoted to the task in hand. . . . She was the recipient of much enthusiastic applause. . . . "—*World-Telegram.*

"She made a successful appeal to an interested and discriminating audience in a Toccata, Courante and Gigue by Scarlatti. . . . "—*American.*

"Scarlatti's music afforded the recitalist opportunity for a display of her clear fluent style and fine technical accomplishment . . . her brilliance and technical virtuosity . . . musical tone and good color effects. . . . A distinguished audience enjoyed Miss Andersen's performance."—*Sun.*

"One of our most satisfactory pianists." —*Daily Mirror.*

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METROPOLITAN OPERA

DIE WALKÜRE, JANUARY 7

The opening opera of the third week was Die Walküre, the work's second performance of this season. Anny Konetzni took the part of Brünnhilde, winning hearty applause. Gertrude Kappel (Sieglinde) gave her usual feeling performance, scoring vocally as well. Paul Althouse was Siegmund, and he again brought a glow of patriotic pride to his fellow Americans for his polished acting and the virile beauty of his voice. Friedrich Schorr was a dignified Wotan. Maria Olszewska (Fricka) distinguished herself for a moving characterization, and Emanuel List, the Hunding, was a sinister figure, deep-voiced and dramatically effective. Artur Bodanzky conducted before a large and responsive audience.

RIGOLETTO, JANUARY 9

The cast of this excellent performance of Rigoletto numbered Giuseppe De Luca in the title rôle, Lily Pons (Gilda) Nino Martini (The Duke) Gladys Swarthout (Maddalena) Virgilio Lazzari (Sparafucile) Alfredo Gandolfi (Monterone) Philine Falco (Giovanna) Millo Picco (Marullo) Angelo Bada (Borsa) Paolo Ananian (Ceprano) Elda Vettori (The Countess) and Paolina Tomisani (A Page).

Miss Pons was in exceptionally fine voice upon this occasion and sang her florid arias with vocal plentitude, accurate intonation, and effervescent charm. After Caro Nome the opera was stopped for several minutes while Miss Pons was showered with vociferous applause from an audience which completely filled the auditorium.

Mr. Martini was also the recipient of stentorian applause for his interpretation and well sung arias. Due to his attractive physical appearance and histrionic aptitude, the part of the Duke is a fine rôle for Martini. Mr. De Luca was also greeted royally. He sang with particular finesse and although he is inclined to over-act in emotional scenes, yet his characterization of the court jester is a meritorious achievement.

Mr. Gandolfi was outstanding in the rôle of Monterone. Certainly there is no better man for tragic parts at the Metropolitan than this artist, who not only has a magnificent voice which he uses with consummate skill but also is an actor of importance.

Miss Swarthout was a seductive Maddalena and sang with tonal warmth and accuracy. Because of her magnetic personality, Miss Swarthout makes every character she portrays distinguished, but her Maddalena was markedly effective.

The remainder of the large cast were competent in their performances, the chorus sang with spirit, and the orchestra under the leadership of Vincenzo Bellezza united in making this one of the able productions of the young season.

SIEGFRIED, JANUARY 10

Siegfried, the third work of the Nibelungen Ring, was given on Thursday evening, when the exploits of the fearless youth were applauded by a full house. The cast was a familiar one—Lauritz Melchior (Siegfried) Marek Windheim (Mime) Friedrich Schorr (The Wanderer) Gustav Schützendorf (Alberich) Emanuel List (Fafner) Maria Olszewska (Erda) and Editha Fleischer (Voice of the Forest Bird). Anny Konetzni as Brünnhilde was in her second Metropolitan appearance in this rôle. Artur Bodanzky was at the orchestral controls.

The performance was one of interest and artistry. Melchior sang with finesse and acted with appropriate youthful exuberance the part of Siegfried, whose bright, new-forged sword severs the ancient spear of Wotan. Windheim, as the fawning dwarf, scored his accustomed success. The Wanderer of Schorr had dignity, nobility and strength. Schützendorf, in his brief time on the stage, stamped the malevolent character of Alberich on the minds of the spectators. List was a sinister and deep-toned dragon. Miss Fleischer gave tuneful warning as the Forest Bird. As Erda, Miss Olszewska sang with splendid tone. Miss Konetzni gave to Brünnhilde a womanly, appealing interpretation, and sang with generous measure of poetic feeling. There were many curtain calls.

SIMON BOCCANEGRA, JANUARY 11

The first Simon Boccanegra of the season was given on Friday evening in the Metropolitan Opera House. This Verdi opera, as in previous years, had Lawrence Tibbett as the Genoese Doge of the title rôle. Giovanni Martinello sang Gabriele Adorno; Elisabeth Rethberg, Maria; Ezio Pinza, Fiesco; Alfredo Gandolfi, Paolo Albiani. It is the fourth year since the introduction of this work of Verdi's middle period into the repertoire of the Metropolitan under Gatti-Casazza's artistic direction. The principals remain for the most part the same as at its first production here on January 28, 1932, except for Rethberg instead of Maria Müller as Maria.

Simon has intervals of surpassing musical power and others of inherent weakness, but it would seem to hold its own alongside other Verdi operas more familiar to Metropolitan patrons mainly because of Tibbett's compelling performance, but also because of its curious score. The melodies of Simon Boccanegra fail to make a lasting impression on the memory, but a few of its episodes are perhaps the most fascinating of Verdi's output.

Ettore Panizza at the conductor's desk had the performance masterfully in hand, and led an eloquent, authoritative and smooth reading of the score. Tibbett gave a noble, eminently dramatic characterization of Simon. His performance was faultless in every minute detail. Rethberg was in glorious voice and offered an illustrious interpretation. Martinelli was fêted for his marvelous portrayal of the young lover; his excellent singing was matched by the fervor of his acting. Pinza was a sonorous and admirable Fiesco.

Ganfolfi was right in character as the sinister Paolo and his estimable singing was singled out for applause. Louis D'Angelo was cast as Pietro, Genoese commoner; Giordano Paltrinieri, a captain of the Arbalisters; Pearl Besuner, Amelia the maidservant. The chorus was particularly good on this occasion.

TANNHÄUSER, JANUARY 12 (MATINEE)

The Saturday afternoon audience heard a memorable performance of Tannhäuser, with Lauritz Melchior in the title rôle, and Maria Müller as Elisabeth. Richard Bonelli was Wolfram, his first time in this part. Dorothee Manski was the Venus, Ludwig Hofmann, the Landgraf. The cast was rounded out by Hans Clemens, Arnold Gabor, Giordano Paltrinieri, James Wolfe and Lillian Clark. Artur Bodanzky conducted.

Melchior, as the spellbound knight, gave an imaginative, forceful portrayal, and sang with impassioned and lyrical tone. Miss Mueller was beautiful to behold and to hear as the sore-tried heroine. Mme. Manski was a Venus of sensuous appeal. Mr. Bonelli's tonal riches were poured out in generous measure, and he won an emphatic success with the audience. Mr. Clemens, in the character of Walther, revealed his customary musical and dramatic artistry. The chorus and orchestra gave excellent efforts. The production registered with dramatic effect the conflict between the lures of Venus and the pure and steadfast love of Elisabeth. There was a full house, and curtain calls were many.

CAVALLERIA RUSTICANA AND PAGLIACCI JANUARY 12

The familiar twins of operadom made their reëntry on Saturday evening before a capacity house, with many standees. There was a note of novelty in the fact that Pagliacci was given first, and followed by the Mascagni drama. Frederick Jagel substituted for Paul Althouse, indisposed, as Canio in the Leoncavallo work, in addition to singing Turiddu. Mr. Jagel made an excellent impression by his full evening's assignment, singing with fresh and excellently modualted tone and giving dramatic force especially to Vesti la giubba, after which he had an ovation. Others in the former work included Nina Morgana as an attractive and well-routined Nedda of dramatic skill; Giuseppe De Luca as a suave and dramatic Tonio; Alfio Tedesco as Beppe, and Georges Cehanovsky as Silvio. In Cavalleria, Leonora Corona made a tragic and temperamental Santuzza, singing with much appeal; Armando Borgioli a forceful Alfio. Others heard in this work were Ina Bourskaya as Lola, and Philine Falco as Mama Lucia. Vincenzo Bellezza conducted both operas. The stage was under the direction of Desire Defrere.

Columbus, O., Cordial To Visiting Vocalists

Sigrid Onegin, Grete Stueckgold and Frederick Jagel Welcomed in Song Programs

COLUMBUS, O.—Sigrid Onegin, long a favorite with the Columbus Women's Music Club, again delighted her Columbus admirers with a program consisting mainly of German Lieder.

Two artists of American origin with a strong penchant for the Germanic art song, Frederick Jagel and Grete Stueckgold, were the first to start the musical new year on January 4. Their program, too, was replete with such names as Brahms, Hugo Wolf, Handel, Schubert, Wagner and Verdi. Both artists not only made a strong impression on the audience individually but in duets.

One of the pre-holiday concerts given here in December was the performance of the London String Quartet. Encores were granted and enjoyed by the enthusiastic crowd which packed Mees Hall, where the recital was presented by the Capital University Conservatory of Music. H. G. D.

Sevitzky's Simfonietta in Town Hall Series

Fabien Sevitzky's Philadelphia Chamber String Simfonietta, which he founded in 1925 and has since conducted in several concerts annually, will be heard in New York on January 23, in the Town Hall series. Sevitzky has chosen Mozart's Eine Kleine Nachtmusik to open the program, continuing with Tschaikowsky's String Serenade, Tscherepnin's Fantasia Liebesopfer der Heiligen Therese vom Kinde Jesu, and concluding with Bloch's Concerto grosso. This will be the third time this season Mr. Sevitzky has led his group, as besides the opening concert in Philadelphia, it was chosen by Elizabeth Sprague Coolidge as one of the major chamber music organizations to broadcast in a series over a national network. It is to be heard again in its home city on January 30.

N. Y. University Symphony Society to Play in MacDowell Concert

The Symphony Society (department of education) of New York University (John Warren Erb, conductor) has been chosen to play at the Edward MacDowell Memorial concert at the Barbizon-Plaza, New York, on January 24. The commemoration includes a reception for Mrs. MacDowell.

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ELISABETH SCHUMANN

IN

NEW YORK RECITAL

"A Model Liederabend in the Memories of Those Who Heard Her"

"Peak of Real Artistry"

"She Has Few Equals"

New York Times, Dec. 31, 1934. By O. T.

Not to every singer, celebrated or otherwise, is given the wisdom to select songs of voice and style, as Elisabeth Schumann selected those she sang in the Town Hall last night. This was an all-Lieder recital. Expected of her was singing of taste and refinement, with delicate flushes of color in finely poised soft notes and an easy flow of legato, by way of contrast with a crisp little patter in the shaping of a conversational phrase. These and other familiar characteristics of *a style archly personal gave grace and charm to a concert that had no need of excitement to ward off monotony.* . . . Transcending these was a song that really had wings, the Brahms "Lerchengesang," perhaps the happiest achievement of the singer's happiest group. A repetition was demanded of the same composer's "O komme holde Sommernacht."

●

New York Herald-Tribune, Dec. 31, 1934. By J. D. B.

Elisabeth Schumann, who gave her only song recital of the season in Town Hall last night, *is an exceptional artist in more ways than one.* Few singers display her intelligence in choosing programs. Mme. Schumann never seeks to interpret songs which lie outside her emotional and dynamic gamut, hence one is never disappointed in her singing, for within her self-imposed confines she has few peers. Her offerings on this occasion were culled from the treasury of Lieder by Schubert, Mendelssohn, Brahms and Wolf and brought several unfamiliar to local auditors. This soprano *colors her tones with the palette of a pointillist.* Her conceptions are miniatures perfectly proportioned. While everything she interpreted merited praise, *she was wholly captivating* in such songs as Wolf's "In dem Schatten meiner Locken" and "Du denkst mit einem Faedchen mich du fangen," and in Brahms's seldom heard "Estraeumte mir."

●

New York American, Dec. 31, 1934

This reviewer's arrival at Town Hall was in time for a generous part of the seventeen songs programmed by Elisabeth Schumann. This popular soprano, in *excellent voice and sympathetic spirit,* interpreting Schubert, Mendelssohn, Wolf and Brahms, wisely chose some of their best known examples. Mme. Schumann is recognized by Lieder lovers as an especially informed and feeling exponent of the German art songs. She penetrates their musical beauty as effectively as she sounds their textual moods and emotional appeal. All voiced with affecting sincerity and loveliness of tone. On the whole, *a lyrically tinged recital by a devoted and highly gifted artist.*

●

New York Mirror, Dec. 31, 1934

To those who love good singing, the Town Hall offered a recital by Mme. Elisabeth Schumann, soprano. As an interpreter of these peculiarly dramatic moods, Mme. Schumann is unsurpassed, and last night she emitted some *tones of delicious purity,* especially in the lower and middle registers of her remarkable voice.

●

New York Sun, Dec. 31, 1934. By S. A. D.

Mme. Schumann was heard by a large audience and *the enthusiasm shown her program was of the most delighted kind.* Her light lyric voice retains an enviable purity in passages calling for delicate nuance, and was capable of exquisite resources of color. *Her breath control and phrasing were admirably displayed* in Schubert's "Du bist die Ruh," and, indeed, her ability to express tender sentiments and emotions was guided in all she did by rare and sensitive taste.

●

New York World-Telegram, Dec. 31, 1934

From the viewpoint of interpretation, the recital of Elisabeth Schumann, soprano, at the Town Hall last evening, *should remain a model Liederabend in the memories of those who heard her.* Mood, nuance, diction and vocal projection were handled with uncommon thoroughness. *Few singers could surpass Mme. Schumann* in that hushed and ecstatic withholding of the voice that gave such a tense quality to her delivery of Mendelssohn's "Bei der Wiege" and Brahms's "Estraeumte mir." In these lyrics and in others requiring a soft and cautious tread she showed a vocal suppleness of remarkable service. She was abundantly rewarded for her pains by a large and adoring audience.

●

New York Evening Journal, Dec. 31, 1934. By Henriette Weber.

Another *peak of real artistry* was achieved over this busy musical week-end, at Miss Elisabeth Schumann's recital last night in Town Hall. The Viennese soprano showed us, after an absence of two years, what a delight truly finished singing is, where diction and musical insight as well as tonal mastery, unite to make of each song a complete unit of expression. Her large audience could scarcely get enough of her beautiful singing. *She has few equals.*

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NEW YORK CONCERTS

JANUARY 7

Joseph Knitzer Joseph Knitzer, winner of the Walter W. Naumburg Musical Foundation Prize, 1934, gave his New York début recital on Monday afternoon. Mr. Knitzer, who studied with Leopold Auer and, since the latter's death, has been a pupil of Louis Persinger, offered a program made up of the sonata in E flat, op. 18, of Richard Strauss; the Bach chaconne; the Tschaikowsky concerto in D, op. 35, and Ravel's Tzigane. He has a rich, well produced tone and expressively he has much to offer from the resources of finely cultivated musicianship and lofty style. Technically he commands surety and ease of execution. The maturity of his art was especially evidenced in his performance of the Strauss number, not a frequently heard work and one whose beauties are too beset by technical difficulties for most. Mr. Knitzer, however, gave comprehensive, feeling and colorful exposition to this score. In the Bach passage, he, of course, dispensed with piano support, and won much applause for his brilliant playing. His audience was large, attentive and enthusiastic. Brooks Smith at the piano was a sympathetic collaborator.

Harold Samuel A week of six subscription recitals of the clavier music of J. S. Bach, in honor of the 250th anniversary of the composer's birth, was opened in Town Hall by Harold Samuel on Monday evening. Subsequent programs took place on Tuesday and Wednesday evenings, Thursday, Friday and Saturday afternoons. For the sake of convenience, the achievements of this remarkable interpretative feat will be considered as a unit here. It was not the first Bach cycle given by Mr. Samuel in New York; a similar "marathon" of superb artistic quality took place in 1927, and he has offered Bach weeks in London and elsewhere.

It is hardly possible to add anything at this late day to the unique ability of Samuel as a Bach interpreter. His phenomenal technical command of the pre-classic keyboard idiom, vital recreation of the spirit of this master's works, and varied and potent interpretative gifts are amply familiar to audiences wherever he has appeared. Each time that one hears Samuel play, however, one is impressed anew by the seemingly inexhaustible variety of dynamic coloring and quality of tone with which he approximates on a modern pianoforte the much more subtle and varied voicing of the clavichord, or the two-manual harpsichord. The unique mastery he has achieved of the eighteenth century clavier style—one which comprised endless refinements of embellishment and subtle distinctions in the use of ornament, tempi, accent and rhythm—is not less amazing because of the terrific muscular demands made by the problem of suggesting the lightly plucked string tone of the earlier instrument on a modern one designed for retaining volume of sound. The most impressive ability of this artist, however, is his clear and beautifully proportioned outlining of Bach's imposing contrapuntal designs; his power to see the structure as a whole and impart it to his listeners in a way that never seems laborious, a mere exercise in virtuosity or a classroom demonstration. Whether one is in complete agreement with some of the "romantic" coloring he imparts to this music, there is no question that it gains in vitality by this means for ears attuned to later developments in tonal expressiveness. Finally, there is the remarkable interpretative perception which enables Samuel to give his hearers the suggestion of broad, organ-like tonalities in the larger fugues; the authentic rhythmic spirit of the dance forms enshrined in the partitas and suites; and the searching and multi-colored harmonies in which Bach was a progenitor of the romantics and even of the moderns. The composer is decidedly a contemporary spirit and in no sense an old fogy as re-created by this artist.

Perhaps the outstanding achievement of the week was the playing, on Wednesday evening, of the Goldberg Variations—a library enshrining a vast and learned exploration of all the resources of the two-manual harpsichord and developing with inspired inventive powers the intricate canonical forms in such a manner as no other composer has ever approached. The audience properly responded at the close with cheers; and these vocal accompaniments to the usual ovations were a feature as the week progressed. The audiences, while not of capacity, were of that select body of true Bach-lovers which includes other eminent performers, as well as many students and cultivated listeners. That the young were much in evidence testifies to the growing esteem in which the modern generation holds both the composer and the artist.

Briefly summarized, the extensive terrain covered by Samuel included the following works in addition to many extra numbers:

Goldberg Variations; Italian concerto, Ouverture in the French Style and partitas in E minor, D major, C minor, A minor, G major and B flat major, all from the Klavier Uebung; English suites in A minor and F major; French suites in G major and A major; adagio in G minor, fantasia in C minor, fantasia and fugue in A minor, chromatic fantasia and fugue, toccata (fantasia and fugue in D major), and the following from the forty-eight preludes and fugues; G major, B flat major, C sharp major, G minor, B major, F sharp major, F major, C sharp minor, from Book I; B minor, A flat major, E minor, A minor, D major and F minor, Book II.

Gruppe Trio A new ensemble drawing its members from one family made its début at Steinway Hall, The three Gruppes (Camille, violin; Hazel, piano; Paulo, cello) have been known as recitalists and soloists, but this evening concert was their first joint public appearance. The music which introduced them as the Gruppe Trio was the Dumky trio, op. 90 (Dvorak), sonata for cello and piano (Alfredo Casella) and trio No. 1, op. 70 (Beethoven).

The artists' playing of the Dvorak work, a tried favorite, was most promising for their development as a trio, a combination which is needed in the chamber music field. This Bohemian music revealed them to excellent advantage; in particular its final movement—vivace—was published with verve and fine rhythm. The Casella afforded variety and contrast to the program. Composed by the Italian modernist when still young, it was performed here several seasons ago by the Spanish cellist Pablo Casals. Mr. Gruppe gave it a pungent reading, competently seconded by Hazel Gruppe.

In the Beethoven opus the Gruppe Trio also disclosed commendable balance and a nice understanding of the composer's spirit. Mr. Gruppe, one of the prominent cellists in New York, is the guiding force of the new group.

JANUARY 8

Diaz Tuesday Afternoons The Diaz Tuesday Afternoons were inaugurated with a concert in the grand ballroom of the Waldorf Astoria, presenting Cornelia Otis Skinner and Richard Bonelli. The baritone appeared in two groups of numbers, including the largo from Handel's Xerxes, aria from Rossini's Barber of Seville, Campbell-Tipton's The Crying of Water, and songs by John Alden Carpenter and Deems Taylor. A dramatic and rich-toned artist, Mr. Bonelli was at his best, master of his full, vibrant voice and singing with command of nuance and mood. He was recalled for encores and applauded warmly throughout.

Miss Skinner offered her series of impersonations, The Loves of Charles II. These sketches comprised Henrietta Maria (mother of the Merry Monarch) and Catharine of Braganza (his wife), as well as A Dutch Tavern Wench, Lady Castlemaine, Louise de Queroalle and Nell Gwyn. With wigs, costume and make-up, Miss Skinner cleverly differentiates these characters, but the real individuality of each lies in the variations of voice and gesture, the vivid portrayal of salient traits which Miss Skinner so deftly presents. Nell Gwyn and Charles' pathetic consort were especially moving.

The audience attending this opening event of Mr. Diaz' series was large and distinguished.

Joseph Brinkman Another newcomer to the New York concert field made his appearance at Town Hall, Tuesday afternoon. This was Joseph Brinkman, a member of the faculty of the University School of Music, Ann Arbor, Mich. In a program of works by Franck, Ravel, Chopin and Beethoven, Mr. Brinkman proved conclusively that he is not of the ordinary run of debutantes, but is a pianist of attainments who has much to offer the public. In the Beethoven "Hammerklavier" sonata he displayed discriminating and serious musicianship, imagination and technical skill. The same qualities were apparent in the Franck prelude, chorale and fugue, and Ravel Miroirs and the Chopin group, adapted to the diverging styles of these composers. He presented the entire list with poetic insight and commendable lack of personal exploitation and empty virtuosity. His modesty and the sterling quality of his gifts won him plenteous applause.

JANUARY 9

Schola Cantorum Three premières studded the list of offerings presented by the Schola Cantorum of New York (Hugh Ross, conductor) at Carnegie Hall on Wednesday night. These were the first New York performances of Belshazzar's Feast by William Walton, and of six Songs of Russia and the Orient by Lazare Saminsky, and the initial American hearing of Nabokoff's Ode. The soloists were Keith Falkner, baritone, and Anna Leskaya, soprano; Zoltan Kurthy was the pianist; Everett Tutchings, the organist, and the orchestra was the New York Philharmonic.

Belshazzar's Feast, the first of the novelties, is for baritone solo, chorus and orchestra. This is as exciting and vigorous a score as has come to New York in many seasons. The ancient Bible story is presented in terms of music full of barbaric colors, the lines angular, bold and replete with contrast, the work of an imagination forceful and original. The work is a tonal volcano, which alternatively smoulders, dark and sinister, then suddenly erupts into gorgeous flame. Its boldness and surety of scoring and structure are masterly. The performance was a notable one in all its various parts. Mr. Falkner, the soloist, was especially impressive, delivering his lines with full, resonant tone, clear enunciation and the requisite dignity. At the close, there was an ovation from the audience, which had been breathlessly intent throughout.

After the intermission came the Saminsky songs. These were Tartar Crimean song (chorus—*a cappella*), Cossack Song, Georgian Harvest Song, Armenian Dance Song (soprano solo and orchestra), Song of the Yemenites (soprano solo, harp and chorus) and Caucasian War Song (tenor solo, chorus and percussion). The tenor soloist was Victor Edmunds. These excerpts from Mr. Saminsky's writings represent a vivid panorama of Russian folk idiom, the melody tinged with Orientalism, the voice parts and instrumentation striking. Miss Leskaya scored for atmospheric, artistic singing. The applause was hearty and prolonged.

Nabokoff's Ode is for soprano and baritone solos, chorus and orchestra. It is vigorously conceived in vocal and instrumental parts and has considerable melodic beauty. Miss Leskaya and Mr. Falkner returned to repeat their successes of earlier in the evening. The opening number of the concert was Solomon's Invocation to Music (Handel), displaying the merits of the chorus, and was the evening's introduction for the gifts of Mr. Falkner. There was also a number for orchestra alone, In a Summer Garden, by Delius.

The concert drew a near-capacity audience, and there was lavish appreciation throughout for Mr. Ross, his chorus, orchestra, as well as for the soloists and for the new works.

JANUARY 10

Plaza Artistic Morning Igor Stravinsky was the main attraction at the third Artistic Morning in the Hotel Plaza. The composer presided at the piano and with Samuel Dushkin, violinist, played Stravinsky's Divertimento and transcribed excerpts from his Petrouchka and L'Oiseau de Feu.

The Divertimento is a series of pieces "inspired by the muse of Tschaikowsky," and the players made much of the attractive music, whose Scherzo found particular favor in its brilliant performance. The L'Oiseau fragments aroused equal enthusiasm, Mr. Dushkin's warm tone coming to lovely hearing in the famous Berceuse. Stravinsky's pianism is exact and fluent.

Rosemarie Brancato, the unusually gifted coloratura soprano who scored so sensationally at her Chicago Opera début, did the Shadow Song from Dinorah and a group of shorter numbers. Aside from scintillating delivery of the rapid passages in the Meyerbeer music, Miss Brancato revealed also delicate taste in style, and smoothness in legato tone. The audience rewarded the young artist with ovational applause. Victoria Franzen, pianist, and Gerald Rudy, flutist, assisted in Miss Brancato's presentations.

Mary Garden was in the audience, and being introduced, rose and bowed.

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Steinway Piano

Philharmonic Orchestra Artur Schnabel effected his public return to New York by appearing as the piano soloist of the Philharmonic Orchestra concert in Carnegie Hall, with Bruno Walter conducting the accompaniment to Beethoven's Emperor Concerto.

"Accompaniment" is not exactly the right word, for the pianist and conductor affiliated in a truly symphonic presentation of the kind demanded by the nature of the Beethoven opus. The solo and orchestral parts blended in thorough ensemble and Schnabel and Walter showed perfect accord in intention and realization.

Schnabel's pianistic art, reinforced by a comprehensive technic, bases itself primarily upon musical depth, scholarly grasp, and emosional sincerity and serenity. He was applauded rousingly and recalled many times.

The rest of the concert offered a not outstanding performance of Beethoven's eighth symphony; and a colorfully conceived and brilliantly played version of Moussorgsky's Pictures at an Exhibition in the skillful and evocative orchestral arrangement by Ravel.

JANUARY 11

Doris Doe A delightful song recital was that offered by Doris Doe, contralto of the Metropolitan Opera, at Town Hall. Her program held several new works and interesting songs that are not usually programmed. Two of the novelties were Febbraio and Pioggia di Marzo, in manuscript, by Pietro Cimara, and later in the evening the singer made the first presentations of two unpublished songs in her American group—Sleep, My Laddie, Sleep, by Mortimer Browning and The Ragged Piper, by Beryl Rubinstein. This last composition, dedicated to Miss Doe, was the most meritorious from a musical aspect of any item of this section. Distinguished writing can always be depended upon from Mr. Rubinstein's pen, the director of the Cleveland Institute of Music. And in this he has succeeded in catching the effervescent spirit of the text. The rapid shifting moods of the song are supported by a superior accompaniment that completes the skilful tonal picture. Miss Doe sang this new work eloquently.

The remainder of the artist's evening of music listed a group of Erich Wolff's Lieder, an early Italian sacred song by Stradella, the Aria di Loretta from Asrael (Franchetti), a group of Brahms and Hugo Wolf Lieder and English items by David Guion, John Alden Carpenter and Ernest Charles.

Accompanied felicitously by Edwin McArthur, Miss Doe sang this program magnificently. Her platform demeanor was as fine as her operatic decorum; her voice was as full-toned and rich in all registers of true contralto texture as when she essays the Brangäne episodes in Tristan und Isolde, and her fine enunciation and interpretative resources so colored her performances as to make them completely satisfying. The large audience, which numbered many Metropolitan compatriots, eminent vocal teachers and artists of New York, were deeply appreciative of Miss Doe's artistry and demanded repetitions of several programmed compositions as well as numerous additions.

JANUARY 12

Ruth Slenczynski Carnegie Hall has probably never held a more astonished audience than the one which attended the matinee of Ruth Slenczynski, who celebrated her tenth birthday on January 15.

The amazing talents of this child have been thoroughly reviewed and otherwise publicized, but last Saturday they shone in even more brilliant light than heretofore. Her feats of technic, of memory, of interpretation, were sheer incredible and made one rack one's memory to recall any young prodigy who precisely duplicated the keyboard feats of the astounding Ruth Slenczynski.

She played Beethoven's Moonlight Sonata, Mozart's A major sonata, and a Chopin collection consisting of the B flat minor nocturne, Grande Valse Brillante, two mazurkas, and three etudes—Winter Winds, Revolutionary, and opus 10, No. 1, in extended arpeggios.

Those works were done with dazzling technic, a mature tone, and in the main, with stylistic correctness and musical import. Here and there a few irritating hand wavings, rhythmic eccentricities and exaggerated *rubatos* came into evidence, but they did not detract from the effect as a whole and merely confirmed the youth of the little performer. Also, it was a demonstration of proof that the child does not merely copy her elders but has ideas of her own, wrong though they are occasionally. Those are matters easily corrected.

Perhaps the most phenomenal exhibition came in the encore addendum, when, after playing an etude by her father, Ruth did the Liszt Variations on the theme of Paganini's twenty-fourth Caprice. This was a technical *tour de force*, glittering, irresistible, and quite in the "grand manner." One of the pianists in the audience, Egon Petri, himself a Liszt player of eminent renown, was seen to shake his head in complete bewilderment and to smile with puzzled delight. Carl Friedberg was another visitor at the recital.

Needless to state, the auditors (many children were present too) showered the admirable girl with thundering ovations, which she received like a modest and unaffected veteran.

JANUARY 13

Philharmonic Orchestra Bruno Walter, for his last appearance of the season before the Philharmonic audience, took the double part of conductor and piano soloist on Sunday afternoon. He maintained this dual rôle for the Mozart concerto in D minor, registering a brilliant success in his keyboard performance, and at the same time holding the orchestra in expert control. The melodic beauties of the score were presented with every tint and dynamic nuance given vivid exposition. The applause for Mr. Walter reached ovational proportions.

Laying aside the character of pianist, Mr. Walter then resumed the podium for the rest of the program, offering Schubert's overture, entr' acte, and ballets No. 1 and 2, from Rosamunde, and two items from the lighter music literature of Vienna, Suppé's overture to La Belle Galathée, and Johann Strauss' Tales from the Vienna Woods and overture to Die Fledermaus. Interpretations of the sprightly classics were of scintillating brightness, and Mr. Walter directed with as much taste and attention to appropriate style as he accords to the weightier scores which customarily engage him. The audience, a large one, bade the conductor a demonstrative farewell.

Harold Bauer Refined, lovely tone, polished technic, and authoritative musicianship with a superior measure of poetry, are the attributes which have long been associated with the piano art of Harold Bauer.

Again those qualities were convincingly in evidence at his Town Hall matinee recital and he was made much of, by a devoted gathering of his admirers.

Bauer played four movements from a Bach English Suite, A minor, Franck's Prelude, Chorale, and Fugue, Brahms' F minor sonata, Debussy's La Cathedrale Engloutie and L'Isle Joyeuse, and Ravel's Ondine.

Emanuel Feuermann Following his successful New York début with the Philharmonic Orchestra recently, Emanuel Feuermann last Sunday gave a Town Hall recital and repeated his triumphs of the week before.

He is a premier cellist, possessed of all the attributes which prove exalted ability. He handles his instrument with musical thoroughness, complete technical command, and much emotional appeal and charm of delivery. He has serene repose and a fine sense of style. His interpretations are alive and never dry. His bowing shows especial ease and variety. His tone is unforced yet vibrant and full. He is all told a cello artist in whose playing even a captious critic could not pick authentic flaws.

The audience gave vent to continual and resounding enthusiasm.

Feuermann played three sonatas, Valentini (E major), Schubert (A minor), Brahms (F major), Bach's Suite No. 3 (C major) and a collection of dainties by Dvorak, Chopin, Senaille and Popper. Fritz Kitzinger assisted ably at the piano.

Other Concerts

Catherine Dench Hawkins, mezzo-soprano, Steinway Hall, January 8, afternoon.

Spalding to Play Szymanowski Concerto in Cleveland

Albert Spalding, who played the new Szymanowski concerto No. 2 with the Boston Symphony Orchestra in Boston and New York on December 27, 28 and January 3, has been engaged by the Cleveland Orchestra to play the same concerto on January 24 and 26 under Artur Rodzinski.

EMANUEL

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The Musical Courier is at present the only weekly musical publication in America.

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A drive has been started in London for municipal support of symphony orchestras. In New York, Mayor LaGuardia advocates the establishment of a municipal conservatory. Anglo-Saxons at last are following in the artistic footsteps of the Teutonic, Slav, Gallic, Latin, and Scandinavian races. Better late than never.

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Paris has just given its 2,000th performance of Faust, which probably constitutes a record for any work in a single city. The première was not a success with the Parisian critics. They also fell afoul of Carmen and Pélleas and Mélisande at the first performances. The life of the average critic in regard to new works seems to be divided into two periods—rebuking and repenting.

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A Great Artist Passes

Another operatic link binding the present to the past was broken when Marcella Sembrich died at her New York home on January 11.

For many decades she held a prominent position in the musical world, beginning her career as a soprano on the lyric stage in 1877 (at Athens, Greece) at the age of nineteen, and ending it only after giving up her pedagogical labors a few months ago.

In another column is a detailed obituary of Mme. Sembrich with the important dates of her long activities.

Americans are most interested in her connection with the Metropolitan Opera, from which she retired in 1909; and in her appearances as a recital artist, her last concert, 1917, having been given in New York.

Mme. Sembrich was admired by several generations of opera-goers as an extraordinarily musical singer, and although the volume and texture of her voice never permitted her to essay the larger dramatic utterance, she delivered with exquisite taste and brilliancy the chief rôles of the coloratura repertoire and some of those in the lyric *genre*.

As a recital exponent, the late soprano won a large and devoted clientele with her fastidiously chosen programs and her finished manner of doing them, pure in voice, expert in diction of several languages, and ideal in the blending of vocal art with the styles and moods of the music. She was especially happy in her choice and interpretation of German Lieder and of the folk-songs of the European countries.

Mme. Sembrich took part in Mozart's operas, but not in any by Wagner. Of Puccini rôles she did Mimi in Boheme, but not Butterfly or Tosca. French and older Italian works engaged most of her attention.

After her retirement as a singer, Mme. Sembrich took up the teaching career as a private instructor and a member of conservatory faculties in New York and Philadelphia—respectively with the Juilliard and Curtis schools. Several highly successful pupils bore testimony to the fact that the eminent songstress was able to transmit some of her art to younger vocal representatives.

A luminous professional reputation and an exemplary life as a woman remain to the credit of Marcella Sembrich, one of the few great vocalists who proved that one may be a singing specialist and also a thorough musician. She played the violin and piano exceedingly well and might have become a famed virtuoso on either instrument.

Mme. Sembrich was seventy-six years old when she died. The musical public mourns her regretfully; the musical profession will cherish her memory with loving admiration and reverence.

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Testing the Musical Child

Tests, mental and otherwise, have had a pretty active heyday. Perhaps the height of their popularity occurred about a decade ago. In more recent years there have been a few dissenting voices that have not wholly agreed as to the inevitability of such measurements. Sometimes the brilliant equipment produced little of worth, whereas the less fortunately endowed succeeded despite handicaps in "doing something" of value. To be sure, such tests still constitute an important type of educational measurement, but conclusions must be made cautiously.

The psychologist devoted to the field of music has been active for several decades, notable experiments centering around the work of Dr. Carl Seashore at the University of Iowa. Such factors as pitch, rhythm and other types of sensitiveness have been measured, and important studies of the type of tones produced by eminent singers and instrumentalists have been charted. Prof. Peter W. Dykema, of Columbia University, has also done brilliant work in this field.

A recent "popular" presentation of such material is contained in an article by George R. Marek, entitled Is the Child Musical?, which is published in Pictorial Review (New York) for February. "Eight easy home tests that may help you to find out" are outlined as follows:

1. The tune test—ability to carry a tune. If this sense is faulty, it does not necessarily mean that the child is not musical. Failures may be owing to "self-consciousness, lack of coördination between ear and throat muscles" . . . or the song may be out of the child's vocal range. "On the other hand, if your child does sing and sings the right notes, that is a definite sign of musical capacity."
2. The single tone test. The experimenter is directed to sing one tone or play it and see how accurately the child can reproduce it. This is a measurement of the sensitivity of the ear.
3. Finding-the-tone test. "Strike a note on the keyboard without the child seeing it and ask him to find the tone for himself."
4. Rhythm test. "Take a simple rhythm and drum it for the child or clap your hands, or tap dance it. Now see if the child can reproduce that rhythm."
5. Interval test. "Play or sing to the child two tones quite far apart, then nearer together. After each two tones, ask the child which tone is higher or lower."
6. Musical recognition test. "Take some of your favorite tunes . . . that you have sung to the child. Can your child recognize them?"
7. Interest test. Determine whether the child "hums, sings or smiles when you sing to him, sways in time to the tune, or listens attentively."
8. Test of unfinished melody. "Sing or play an unfamiliar melody . . . Break off before the final note" and notice whether the child instinctively finishes the melody, knows that something is wrong but cannot complete it, or whether he does not notice the omission.

The conclusions drawn from these tests are naturally of great interest. The author of the article is doing an important service when he urges that "if your child shows musical capacity, do everything in your power to put music within his reach." Parents should sing to children, play musical games and let them listen to simple music on the radio. The writer is on solid ground too when he says that "if we can play or sing or understand just a little, what rich inner satisfaction that can give us—what a playground for our imaginations—what a stimulus to our emotions."

One thinks that his conclusions are less than justified when he, by inference, discourages the giving of musical training to those who do not seem to have melodic aptitude. There are numerous instances of composers who later became eminent despite the fact that they were considered dunces by "authorities" of the conservatories. One does not know with any certainty whether some degree of aptitude may not be gained by exposing even the "unmusical" child to the beneficent influence of the tonal art. On this subject, a safer rule would be to give everyone at least a modicum of opportunity to gain appreciation in this field, while reserving, if necessary, the more advanced training for those who will profit most from it.

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The Red Queen's Method

Calling up the shade of Lewis Carroll as a proper commentator on the recent Central European series of conductors' demissions and replacements, the Monthly Musical Record (London) has a few tart things to say about the treatment meted out to Wilhelm Furtwängler by the Berlin authorities:

". . . The unfortunate Dr. Furtwängler, who sacrificed wealth and position in defense of a fellow-musician, has had his passport returned on condition that he does not conduct for a year. But what else should a conductor do? There is something dog-in-the-mangerish about this prohibition. If you will not conduct in Germany, it says in effect, you shall not conduct anywhere—at least for a year, and by that time everyone will have forgotten all about you.

"A visitor from another planet might well be excused for wondering what all the pother is about. Dr. Goebbels reminds us forcibly of the Red Queen in Through the Looking-Glass. Alice was explaining that she had lost her way. "'I don't know what you mean by *your* way,' said the Queen: 'all the ways about here belong to me.'" There could not be a neater definition of the position of the individual under a dictatorship. And so far as the dictator confines himself to telling people what to do in the next war and what to eat and where to go for their holidays and the correct salutes to give to tram-conductors, the system is harmless enough, or—more positively—it may be beneficial. But when the modern counterpart of the Red Queen starts telling composers what sort of music they ought to write and turning first-class executive musicians out of their own country because they are '*nicht tragbar*,' the thing becomes more than a joke—which is a typically English way of saying that it is a serious matter.

"It is serious not only for a particular country but for the whole Western civilization. We have been brought up to believe that music is a universal language among Western peoples. Even the war did not quite shake that belief, in spite of the fantastic extravagances that were committed in the name of patriotism. Music, we had thought, was independent of race or creed, whether political or religious. In the world of commerce there may be some excuse for safeguarding native industries. But there is no such thing in the twentieth century as native culture, nor any set of artistic principles peculiar to individual countries. We all have our local traditions and heritages, but Western culture—one might almost say world culture—has become a common pool to which we all contribute what we can.

"The attempt to confine art within national frontiers and regulate its activities by racial and political principles argues a mistaken idea of what it really is. When we find the arbiters of culture in Germany solemnly deciding after long examination that Handel's oratorios are not offensive in spite of their Old Testament subjects and announcing that Mendelssohn's innocent and charming music to Midsummer-Night's Dream is out of harmony with modern ideals, we do not know whether to laugh or cry. It is the same everywhere. Musical journals which once expressed individual opinions and led a free and untrammelled existence have now become official organs of national culture, dutifully saying what they have been told to say and continually publishing articles designed to stress the significance of national art. Germany has had some of the finest artists in the world. But she prefers strict adherence to '*kulturpolitisch*' principles to true cultural pre-eminence, and finds the new orthodoxy of more value than the services of Bruno Walter, Otto Klemperer, Fritz Busch and Wilhelm Furtwängler.

"It is difficult to foresee where all this will lead. If once it becomes generally established that the value of a composer's music depends upon wholly non-musical considerations, the very attempt to make music at all had better be abandoned as a feeble sham. And if supreme executive ability counts for nothing in comparison with racial purity and servile obedience to national shibboleths, it would be better to cease giving concerts. In the old days a man's music was valued as music, and if the music was good he had a reasonable chance of fame and success. Now all that is changed. A non-Aryan wife is sufficient cause for damning anybody's music, however good it may be. It is true that this disease has not spread effectively beyond the frontiers of a single country. But there is no knowing when political changes of a similar character in other countries may not deal a similar blow to the integrity of art. But perhaps before Europe reverts finally to barbarism musicians will have fled to that 'Soviet paradise' which Mr. W. H. Kerridge describes so eloquently in the December Musical Times, there to find not only freedom to compose but ample remuneration for doing so."

The favorite ejaculation of the Red Queen, it will be remembered, was "Off with his head." Perhaps this quaintly vehement ruler would have adopted a strictly consistent attitude with reference to music. If the melodic medium had in any way circumscribed her whims, she would have also shouted to have it decapitated, truncated or simply "taken away." The inference seems to be plain that this is what is happening in Europe today. But one hopes that before the final vestige is obliterated, the people as a whole will, by the basic common sense that characterizes nations, in some miraculous way recover their heads.

VARIATIONS

By Leonard Liebling

Mors et Vita
Sonnet to Marcella Sembrich
By J. McClure Bellows

How oft I've seen thee semble death, ere this,
As Violetta, Mimi, Gilda or
The mad pathetic Bride of Lammermoor;
While rapturous music sped the parting kiss
And rose to postlude of triumphant bliss;
Then drowning plaudits broke that waked and bore
Thee to the footlights, while Bravas! Encore!
Begat thy smile—the smile we all shall miss.

No salvos now disturb thy peaceful sleep,
Yet Music hovers o'er thy smiling dream,
And walking by thy side, thy soul doth keep,
In that great realm where silence, death, but seem;
Where all is joyous song—eternal light.
We whisper not Adieu—but fond Good Night.

* * *

Wilfrid Van Wyck, London musical impresario now visiting America, accompanied Josef Hofmann on his recent European tour, and brings first-hand reports of that pianist's amazing successes abroad.

"What most impressed me was not that Hofmann played marvelously, which he always does, but that he won triumphs in some countries where he had never been before. His appearances there represented débuts—and débuts too, of an artist no longer in the flush of his youth. To the newer generations of auditors in those countries, the name of Hofmann was a tradition, almost a myth, and associated confusedly in their minds with such glamorous names of the romantic era, as Rubinstein, Rosenthal, d'Albert, Sauer, and their contemporaries.

"Hofmann burst upon the ken of his new audiences, with all the power of his tremendous musicianship, intellect, and virtuosity. He conquered instantly and his triumph was not only personal but also went to the credit of that 'grand manner' of piano playing which now has so exceedingly few exponents

"It was a revelation to young concert-goers who were wont to regard somewhat cynically the tales of the great keyboard deeds told about by their elders as having been the towering musical glory of the 'good old days.'

"Moriz Rosenthal, although considerably older than Hofmann, is another giant whose playing bears the stamp of exalted authority. To hear him do Chopin and Liszt is to realize that he possesses the golden traditions and the grand gift with which to serve as their interpreter. Rosenthal's recitals in London not long ago brought him veritable hurricanes of enthusiasm. The audiences simply could not get enough of him and encored him without end.

"Then there is Harold Bauer. He 'stood them on their heads,' as the saying goes, when he went to Holland. It is not exactly famous as a country of frenzies, but Bauer's successes there seemed to contradict that widely held belief. His style did things to the Dutch hearers. They became as outwardly moved and demonstrative as a hall full of Latins.

"Where are we to look for the successors of such artists as Hofmann, Rosenthal, Bauer, Rachmaninoff, to name a few of the older brigade? There are numerous talented younger men, but could they reasonably be considered the equals, by and large, of those other universally acclaimed, laurel-crowned heroes of the piano?"

* * *

Mr. Van Wyck's viewpoint is worthy of consideration and made one think, too, of men like Petri, Lhevinne, Gabrilowitsch, Lamond, Friedberg, Friedmann, etc. Of women, Elly Ney has the vital attack and sweeping style. Two others similarly endowed and who remain unaccountably absent from the recital halls, are Olga Samaroff and Yolanda Mero.

Mr. Van Wyck should have patience and give the infants of thirty-five and under, a fair chance to tramp the world. Some of them are doing very well at the present time and rapidly marching on to greater international glories.

* * *

In the Völkischer Beobachter (Berlin) the delectable Dr. Fritz Stege pens this amiable review, under the caption of "Why Stravinsky?"

When Erich Kleiber's Philharmonic Orchestra program presents as serious musical art, this racially alien music by a noise-making comedian to whom Jewish circles are devoted, then one must express astonishment at the circumscribed world vision of a State Kapellmeister supposedly answerable to the people and not given to misusing his most responsible position.

Our Berlin correspondent, Hans L. Heniot, reports in connection with the foregoing news item, that H. H. Stuckenschmidt, music critic of the Berliner Zeitung am Mittag, has been dismissed from his position by order of the Government for his too friendly reception of works now politically in disfavor.

Mr. Heniot continues: "Presumably Stravinsky's Sacre du Printemps recently played by Kleiber at a Philharmonic concert, was in part responsible for this action. Goebbels (in a late speech at the Sportspalast explaining Furtwängler's resignation) spoke of 'the atonal noises of Hindemith's compositions,' also 'that a conductor who interferes in politics must take the consequences of his stand if he will meddle in things outside of his sphere.'

"Richard Strauss sent Goebbels a telegram congratulating him on his speech, and endorsing the position taken by him against Hindemith. Furtwängler, it is rumored, has signed an agreement not to appear in any country outside of Germany for the period of one year to prevent demonstrations reflecting unfavorably on the present regime. The fifth of the series of Furtwängler's concerts to have taken place December 9-10 with Prof. Dr. Raabe as conductor and Szymanowski as soloist in a work of his own, was called off with no mention as yet when it is to be resumed, owing to the heavy cancellations of subscribers. The foreign tour of the Berlin Philharmonic has been cancelled. England alone had been booked for thirty concerts . . . . Performances of the Ring Cycle have been called off for at least a month until Clemens Krauss can perfect his plans for their presentation."

* * *

The gem of the Heniot communication, however, is this affecting paragraph: "Richard Strauss has succeeded in having his grandson, whose mother is Jewish, designated as an Aryan with all the rights and privileges thereby implied."

If Stravinsky is a "comedian," what could one call Strauss, in view of this news?

Maybe America and England are not as completely benighted as the German professors and critics used to affirm and still believe.

* * *

Spokane, Wash., December 19, 1934.

Dear Variations:

I have been a subscriber to the Musical Courier for more than thirty years, which fact vouches for my appreciation of your journal.

I was shocked (or amused, take your choice) to read (in David Ferris Kirby's article, Miscellaneous Mirth for the Musical in the issue for December 15) that "Mr. Key" wrote the words of America.

In my day, school children were taught that Francis Key wrote the words of The Star-Spangled Banner and that the words of America were written by a "Mr. Smith," a Bostonian and graduate of Harvard, to whom Oliver Wendell Holmes referred when he said, "Fate tried to conceal him by calling him Smith."

I wonder which school David Ferris Kirby attended?

Yours sincerely,

M. L. MALKOFF.

* * *

Eugene Plotnikoff not long ago conducted Liszt's Faust Symphony at a concert of the New York Civic Orchestra.

I was discussing that lovely and much too neglected work with Arthur Hartmann, the violinist, who agrees with me that it is the finest creative effort of its composer.

Hartmann told me that in his long and intimate Paris association with Debussy, he once asked the latter how he regarded Liszt.

"Debussy had a broken, disconnected way of expressing himself, and his gestures, interjections, and raising and lowering of eyebrows often were as eloquent as his words, or even more so.

"'Liszt'?", said Debussy, 'Ah! Um! Liszt? *Merveilleux!* A genius. Not rated nearly high enough. His Faust Symphony! Ah! That is something! *Incroyable.* Great music. The true spirit of Faust. It is a masterwork.' And the eyebrows raised impressively.

"Somehow," Hartmann continued, "we drifted to the subject of piano sonatas. Debussy pounced on me, one hand pointing at me, the other grasping the lapel of my coat. 'Sonatas'? he exclaimed, 'there is only one sonata for piano. I give you them all—even Beethoven's. But I will retain, *le mien,* the B minor sonata by Liszt. *Extraordinaire,* that opus. Prodigious. Oh, la, la! Not just formality, structure, development. Not scales, arpeggios, chords, with shreds of motifs. No, no. Not like certain classics—well, why shouldn't I say it?—not like some of the —ah! yes—but Beethoven had some impressive moments, too. Liszt's B minor sonata? Inspired, *mon cher, inspired.* Let us have cigarettes. *Oui, mon ami,* I say it again, I say it loudly. Liszt's B minor sonata? It is INSPIRED. Critics who do not like it, and who decry Liszt? Bah! Everything is in his music and nothing is in their hearts or heads.'"

* * *

Harold Samuel's six recitals of Bach were a pianistic and musical feat which his eminent colleagues of the keyboard will find it difficult to top this season or at any other time.

* * *

In the New York Sun of December 15, H. I. Phillips sends an arrow into Mayor La Guardia and his sales tax. Part of the Phillips article is as follows:

Q. Why is the tax put on food served in places where there is music?

A. Somebody in the administration must have been seated at a table beside the snare drums.

Q. Is it true that a glutton who spends $10 eating himself blue in the face in a restaurant where there is no music does not have to contribute to relief through the sales tax, whereas a man who eats a bean sandwich in a lunch room where somebody plays the zither must pay the tax?

A. Yes.

Q. Does it make sense?

A. If it made sense the city fathers would'nt stand for it.

Q. Doesn't it mean that many musicians will lose their jobs in restaurants?

A. Yes.

Q. What will become of them?

A. They will be given relief through the tax which threw them out of work.

Q. If a New Yorker buys a piano in New Jersey can he be made to pay a New York sales tax on it?

A. The Mayor thinks so.

Q. But how can such a sale be traced?

A. If anybody bought a piano in New Jersey in the present slump the cheering could be heard at City Hall.

* * *

The more Bach is transcribed the better he sounds in the original.

* * *

"Books and lectures on how to enjoy music are more numerous than ever," comes from C. C., "and people attending and reading, seem to have practically no time left for going to concerts and operas."

* * *

Congress will soon be passing many new laws. Why not one against musical performers who put three sonatas on a recital program?

* * *

Henri's Restaurant on West 46th Street, advertises "Chicken Jeritza." Let the other prima donnas sink their teeth in that.—New York American.

* * *

In the New York Sun of December 31:

Laughs of the Week: That scene in The Little Minister, in the movies, where Kate Hepburn, out in the heaviest downpour in picture annals, steps out of the storm and into the house bone dry and without a wisp of hair disarranged.

Why even smile, or be in the least surprised? The same thing happens in the music dramas of Wagner, the arch realist of opera. Siegmund and Sieglinde, out in the rain, show no wet on their garments. Alberich, disporting himself in the waters of the Rhine for a whole long scene, emerges, drips curses but not a drop of water.

* * *

However, last week's funniest musical news item: "Several weeks ago the Soviet jailed two station officials near Moscow when they discovered that these comparatively ignorant ex-moujiks were stealing government funds by making out pay checks weekly to Comrades Beethoven and Mozart to compensate them for leading symphonic bands."

* * *

M. R. writes: "I see that Hofmann's (Josef) name is often spelled 'Hoffmann' in the daily newspapers. They should know that he is too glorious a musician to use two 'f's' where only one is required—even though his art ranks three 'f's' in importance."

* * *

Hofmann will recital this afternoon at Carnegie Hall and Myra Hess is billed at Town Hall. Both artists have scheduled Schumann's Carneval. What are the piano disciples and critics to do?

* * *

A pianist includes The Old Oaken Bucket in a list of the "best American music." Probably he has never heard the bucket brought up full of amateur melody.—New York Sun.

* * *

P. J. F. wishes to know: "If America is getting a New Deal in politics, is not England having a New Delius in its musical appreciation of that once neglected composer?"

* * *

Mrs. Goofle is all mixed up, unaccustomed as she is to politics. She doesn't understand what all that voting was about in Germany last Sunday and wishes to know to what post they have elected Louis Victor Saar.

It isn't often that queens rob themselves of emeralds to present them to friends. That's what happened to Eide Norena recently when Queen Maud of Norway got so excited about the way Eide sang that she unclasped an emerald pendant from her neck and bestowed it upon the Metropolitan soprano.

Isn't there something in history about "my kingdom for a song," or have I mixed my anecdotes, as usual?

* * *

Being the doorman in the East Fifty-seventh Street House where Gladys Axman lives is a responsible position, and my friend Al has his sorrows and delights. He told me about the gang Gladys and Bill Taylor (her husband) had in for cocktails the other Sunday. Sez he: "That bunch of musicians they has come up here is a funny lot. They always comes in sedate-like and quiet, but when they goes out they're sure excited. What with runnin' fer cabs fer 'em and pushin' the door and all that, they gets me nutty. You know, Si, old kid, how much I like music and the radio and all that, but them what has it fer their business are sure funny-like, as I told you.

"Now at this party there was a fat feller they called Pitts. I guessed it musta been that guy Sanborn what writes them reviews fer the World-Telegrum. With him was a tall chap by the name of Bargar. Then there was an Irishman named Carroll who is a wise-cracker. When I announced him he told me ter say he was "wingin' his way up." Can yer beat it?

"Then there were two ladies by the name of Bennett and Liebling. It musta been that dame Grena on the American and Leonard's sister what teaches. It sure couldn't a been Connie or Joan Bennett, d'yer think?

"A bit late came a chap named Morini. What with his accent, I had ter make him spell it. A lad called Bristol came togged out swell, and after that your boss Johnson and the missus—him you pointed out the other day jumpin' the puddle up the street. The last one to go up was Kitty Carlisle, the movie star. I expected to see George Gershwin somewhere around after that, but Kitty must have given him the air fer the afternoon.

"As I say, they wus quiet goin' in and noisy comin' out. The Axman lady certainly must make her drinks strong. Wouldn't yer think she'd remember I get a thirst, too?"

* * *

There is one prima donna at the Met. who has made her début this season that has received no recognition by the press. Her front name is Maggie and she had a minor role in the first performance of Der Rosenkavalier that was extremely auspicious.

Maggie came from Paris especially for this production and is now stopping at the Hotel Ambassador, where she may be reached for future engagements.

Maggie is the Pomeranian that appeared in Act II in the boudoir of the Princess. And privately may I tell you that she received a salary of $1 for her performance.

* * *

The job I had as a hat check girl at the reception the League of Composers gave to say hello to Igor Stravinsky was no joke, believe you me. My Lord, how I worked to keep things straight. And how that guy Fritz Reiner got my goat. I think he checked his hat and coat three separate times. First he'd get them and then he'd re-check them and he'd be back again after them. I was certainly jittery with that man before he left.

They had some of Stravinsky's music played and sung before the reception. Olga Averino sang some of the Russian's songs, the Gordon String Quartet played funny things, Nadina Fedora, the contralto singer, gave a first hearing in New York to an aria from an opera, Mavra, which I couldn't make any sense to, and Beveridge Webster played the piano.

Afterwards everybody crowded downstairs to the lounge to shake hands with Stravinsky. And, gee, what a mob. I thought sure they'd wear out the stairs the way they tumbled down them. The girl friend that works alongside of me is one of these concert nuts and she was all thrilled at seeing all those celebrities in close-ups. She kept getting the checks all mixed up, pointing out Bruno Walter, Mr. and Mrs. Walter Damrosch, Ernest Schelling, Raya Garbousova, Claire Reis, Lazare Saminsky and his wife, Leonard Liebling, Carlotta Reiner, Sandor Harmati, Georges Barrère, Egon Petri, Arthur and Jerry Bergh, Harold Morris, Marion Bauer, Eva Gauthier, Dr. and Mrs. Alexander Russell, the Edgar Stillman Kelleys, Vera Brodsky, Wilfrid Van Wyck, the lawyer fellow from Philadelphia named Speiser and three or four hundred other big bugs.

I got so excited at the mistakes that girl made I didn't get a look at any of them and I was thankful that darned famous people don't get receptions given to them often at our club. They may be all right enough in their way, but why fuss so about a little guy that writes music that isn't near as good as what my Jimmie makes up on his harmonica? Me, I'd rather turn on the radio.

* * *

Dashing madly from corner to corner, I finally dodged the last traffic light and arrived breathlessly at Grace Angelau's cocktail party, to find her living-room crowded with merry jests. I stopped long enough to get properly talkative. I greeted Martha Attwood, whom I had not seen since I was a child in short skirts; flirted with Mrs. Gaudenzi and Mrs. Enders, to the discomfiture of their distinguished husbands, and then went home to my evening liver and bacon. Excellent timing that, eh what?

* * *

Cyrena Van Gordon threw an evening riot last week, but I had such a bad cold I dared not smuggle in. Anybody that coughs in de Falla rhythms cannot be a detective. And I was sure that no spy-hole was safe from discovery.

* * *

I am writing this pæan with my foot on a smooth brass-rail, for they'll never get set down if I wait even fifteen minutes longer. I couldn't keep awake after that. . From the way I feel I can understand why people who contemplate suicide always leave last messages. . .

I have just come from a Town Hall recital . . . I think it was Doris Doe who sang, but it may have been Edwin McArthur who warbled. . . He looked marvelous in a silver gown and played his own accompaniments, to Doris' delight. . . Between the intermissions she danced the Habanera with castanets, while Goeta Ljungberg and Coxie Clemens recited Swedish folk-songs in four languages . . . Doris then took her flowers and put them on the piano, while Anna Graham Harris and Mrs. Ramsay ushered Beatrice Bloom into Oscar Thompson's seat where Jerome Bohm sat. . . . Idelle Patterson, Madeleine Keltie and Harriet Maconel got tired of playing poker with Emanuel List and started tickling Leonard Liebling with a muff made of gardenias which Vera Brodsky carried under her felt hat. . . . Sibyl Sammis MacDermid got so excited that she threw a rope ladder over the box rail and fell into Mortimer Browning's arms, just as Brahms got up to bow to the applause for his song. . . . . The audience che———

(Editor's Note. Mr. Snooper's message was uncompleted. He passed out temporarily before finishing this report. You will be glad to know that he has regained his sentences, however, and will resume his erudite discussions in our next issue.)

"I don't need any more tenors. I want a man who can sing."

Lotte Lehmann and Bruno Walter in General Motors Program

Making his *adieu* before sailing for Europe, Bruno Walter conducted his second concert in one day when he appeared as guest leader of the General Motors Symphony Orchestra in the Centre Theatre on January 13, the music being broadcast as usual over the WJZ-NBC network. Lotte Lehmann, soprano of the Metropolitan Opera, was the distinguished soloist. The performances stood upon an especially high plane. Beginning with the prelude and Love-Death from Wagner's Tristan und Isolde, the orchestra played with unique clarity, balance and authority. Mme. Lehmann voiced the dying Isolde's apostrophe with lovely lyric voice, giving one of the finest and most moving interpretations that have been heard in some time. The orchestra gave the nocturne and scherzo from Mendelssohn's Midsummer Night's Dream music and two excerpts from Berlioz' Damnation of Faust, its playing marked by similarly high qualities of performance.

After the intermission, Mme. Lehmann sang three songs to piano accompaniment by Mr. Walter—Rachmaninoff's In the Silence of the Night, Schubert's Serenade and Schumann's Ich grolle nicht. Her pronounced gifts as a Lieder singer were demonstrated in the last-named work, which had profound emotional values and tonal beauty of exquisite sort. As an extra, she sang Schumann's An dem Sonnenschein, winning long applause after each of her appearances. Mr. Walter conducted as a closing number Dvorak's Slavonic Dance No. 1, the richly colored and lilting measures of which were played with much charm. There was a prolonged leavetaking ovation for the eminent director. As a whole, this was one of the most satisfying events thus far given in the series. R. K.

Boult to Conduct Broadcast Concert

Dr. Adrian Boult of the British Broadcasting Corporation in London led the Boston Symphony Orchestra in Boston while Dr. Koussevitzky was on vacation. After this two weeks' engagement, Dr. Boult is broadcasting on the General Motors hour, January 20, with Myra Hess, who is playing over the air for the first time since coming to America. Dr. Boult visited America about four years ago to do a single broadcast for the NBC, and this is his second visit to the United States. He returns to London immediately, but will be back in America for a longer period during 1936.

Keith Falkner to Return in April

Keith Falkner, English bass-baritone, being heard in his own recital at Town Hall, New York, on January 22, is here on a brief tour of only six weeks. However, he will return in April to fulfill festival engagements.

Griggs Studio Artists Appear

Artist-pupils from the Hazel Griggs classes in piano playing were heard during January. Virginia Kieselbach and Eileen Stantial appeared at the Woman's Club, New York, on January 11, playing works by Bach, Haydn, Grieg, Godowsky and Poldini. Miss Griggs gave a children's program jointly with Helen Lanier, soprano, on January 16, at The Barbizon, New York.

Lea Luboshutz to Play in Washington

Lea Luboshutz, violinist, who offers her postponed Carnegie Hall, New York, recital on January 25, will be heard at Mrs. Townsend's Morning Musicale in Washington on January 23.

OBITUARY

Jeanne Foedor

NEW ORLEANS, LA.—Mme. Jeanne Foeder, dramatic soprano, died here suddenly on January 2. Mme. Foeder, in private life Jeanne Florat Boisset, was born in Paris and achieved operatic eminence in a number of European cities before coming to America, where she became a favorite on the stage of the old French Opera House in New Orleans. Her outstanding success was in the rôle of Anita in Massenet's La Navarraise, for which she was coached by the composer himself. She was known also for her performances in the operas Aida, La Gioconda, Il Trovatore and Les Huguenots.

During her residence in New Orleans, for the past twenty-five years, Mme. Foeder was vocal instructor. Only a few days before her death she coöperated with Ernesto Gargano in supervising the presentation of two operas by a local troupe. She was directress of Le Petit Opera Louisianais for several years. O. M. L.

Hugo Rüdel

BERLIN.—Hugo Rüdel, eminent choral conductor, died here recently at the age of sixty-six. He was director of the chorus for the Bayreuth Festivals, as well as of the State Opera chorus and the Berlin Cathedral Choirs. For many years he had prepared and conducted many of the outstanding choral performances in this city. G.

Bernhard Sekles

FRANKFORT.—Bernhard Sekles, composer and director of the Hoch Conservatory, died in this city recently. He was sixty-two years old. Born in Frankfort, he studied at the Hoch institution, was active as theatre conductor in Heidelberg and Mainz, and in 1896 accepted a post as teacher of theory at the Hoch school. His compositions, which revealed him as a sensitive colorist, included an opera Schahrazade (Mannheim, 1917), a ballet, Der Zwerg und die Infantin, on Wilde's story (Frankfort, 1913), and other stage, orchestral, chamber music and vocal works. He had also written theoretical treatises. B.

Dr. Max Burkhardt

BERLIN.—Dr. Max Burkhardt, composer, conductor and writer on music, died here recently at the age of sixty-three years. He was born in Löbau, studied at the Leipsic Conservatory and took his doctorate in philosophy at the University in that city. He acted as music critic for the Leipziger Tageblatt for a time, and in 1899 went to Cologne, where he founded a singing school. In 1906 he took up residence in Berlin, where he was active as music critic, choral conductor and teacher. He had written many books on music and was one of the pioneers in the restoration of old-time lute music, besides composing numerous works. G.

Eolia Carpenter

MILWAUKEE, WIS.—Eolia Carpenter, head of the department of vocal music of Milwaukee-Downer College, died here recently. For the past thirty-one years Miss Carpenter was prominently identified with local musical activities and was known widely as an authoritative teacher. Her Christmas carol musicales at the college became a distinctive feature of the holiday celebration.

J. E. McC.

Musicales

Westlake Fortnightly Musicales Continue

Resuming the Fortnightly Musicales, which he is sponsoring, Dr. A. Verne Westlake was greeted by a capacity audience at Aeolian Hall, New York, on January 9. Organ selections performed by the Aeolian Duo-Art electric transmission opened the program. Anne Monson, soprano (Ault studio) displayed a beautiful voice, singing items by Haydn, Salter, Warren and a Puccini aria, followed later by songs in Norwegian by Kjerulf, and songs by Ronald and Worth. Demand for encores attested her popularity. Gladys Longene played accompaniments. Rolf Persinger, fourteen-year-old violinist, accompanied by Louis Persinger at the piano, played selections by Desplanes, Barthelemey-Persinger and Ries with masterly style, technic and tone-quality; encores were demanded. Ena Engstrom, pianist (Westlake studio) gave a well poised performance of Bach's prelude and fugue in G major (Well-tempered Clavichord; intermezzo (Brahms) and At the Spring (Liszt). Her interesting interpretative understanding of this wide variety of piano works was an outstanding feature of the program, and she added an encore. Alma Ehrich Weil and Henry Walden (Manner studio) scored in dramatic readings.

Dr. Westlake then requested Leonora Cohen, thirteen-year-old pianist (winner of a music club contest) to play pieces by Daquin and Rubinstein, in which she showed considerable ability. F. W. R.

* * *

Plotnikoff Conducts All-Liszt Programs

The New York Civic Orchestra (Eugene Plotnikoff, conductor) was heard in concerts on January 9 and 13, at the American Museum and City College (Lexington Avenue building), New York. All the music was by Franz Liszt, and Pasquale Tallarico was the piano soloist.

Seventy-five years after this composer's work, A Faust Symphony, was first heard, it strikes home as modern music, and at the three concerts mentioned had much success. Enthusiasm grew with each movement, with notable climax after the third, named Mephisto by the composer. Mr. Plotnikoff conducted with enthusiasm, and the audience recalled him many times.

Mr. Tallarico played the seldom heard second piano concerto, investing it with sentiment, bold effects and technical finish. He received due praise. The concert closed with the performance, full of warmth and color, of the polonaise in E major. F. W. R.

* * *

Siran Yessayan in Recital

Siran Yessayan, mezzo-soprano, assisted by Sigurd Nilssen, basso, and Lita K. Perfall, pianist, gave a recital at Roerich Hall, New York, on January 6. Miss Yessayan has a charming personality, which, with a fine voice of expressive quality, brought her success. She sang interesting classics by Bach, Armenian songs by Sartarian, Stepanian, Servantziatz and Melikian; arias by Gounod and Donizetti, and songs by Mana-Zucca, d'Hardelot and Romualdo Sapio, the last-named her instructor. His work, La Golondrina (manuscript) is dedicated to Miss Yessayan, and was well received. F. W. R.

* * *

Chiquita Casella Dances

Chiquita Casella, *premiere danseuse,* was featured in a program sponsored by Comite Central des Societes Francaises on January 12, at the Pennsylvania Hotel, New York. The French Consul-General, M. deFerry de Fontnouvelle, presided. Miss Casella was admired in Legend (Albéniz); La Silveria, Gitanata and Impressions, Sevillian dances. Pablo Miquel provided the obbligato piano score, also playing solos La Vida Breve (Falla) and Cuban Rhythm (Lecuona). Both young artists repeated previous successes before New York audiences. F. W. R.

* * *

Christine Murdoch Kendrick Sings

A smiling, musically competent personality is Christine Murdoch Kendrick, soprano, who was heard by a capacity audience at The Barbizon, New York, on January 13, Walter Golde at the piano. She began with old classics by Mozart and Brown, leading into five Schumann songs, of which Abschied was tenderly sung, and Aufträge had brightness, all the songs sung in impeccable German. Schubert's Freude followed as an additional offering. The natural grace and wistfulness interjected in four songs by the French composers Paladilhe, Franck, Debussy and Poldowski showed her voice to fine advantage, an encore following.

Elgar, Grant-Schaefer, Strickland and Walter Golde's own To a Lily brought singer and accompanist additional honors, warm applause following the interesting and musianly Golde song. At the end, Alcala, with its nonsense, was added. Clear enunciation and climax marked all of the Kendrick vocalization, and of course the accompaniments were important features of all the proceedings of the afternoon. F. W. R.

* * *

Eugenie Abbott Arranges Numbers

Eugenie B. Abbott arranged the programs for the January 4 and January 11 musicales at the Thursby Studios, New York. Gregory Abbott, accompanied by his mother, who has been his only instructor, sang old English songs and songs by Schubert and Lehmann, achieving pronounced success. A manly baritone voice and musical personality are his. Mme. Wetche played piano solos, and Mme. Bourrais Cassal was heard in a group of songs. Lottie Lewis, dramatic soprano, also an Abbott artist-pupil, was effective in Pace (Verdi) and French songs, ably accompanied by her teacher. Her voice has depth and fullness, allied with expressive personality. Japanese and other dances by Juulikki Paananen, to the piano music played by Fanny Kuno, were enjoyed, and Nikola Thomas, violinist, gave pleasure with her artistic playing, Postly Sinclair at the piano. F. W. R.

* * *

Pauline Morgan and Robert Johnson Appear

A capacity audience at The Barbizon heard Pauline Morgan, pianist, and Robert Johnson, baritone, on January 8. The vocalist's offerings listed a group by Rameau, Duparc, Fauré and Berlioz; numbers in German by Rubinstein, Trunk, Bungert and Brahms; in English by Pearl G. Curran, Marshall Kernochan and Samuel Richard Gaines, and Negro spirituals arranged by Lawrence Brown. Mr. Johnson is an artist whose voice, a pleasing and well controlled one, adapts itself with equal felicity to the esoteric music of the French school, and to the robust rhythms of the spirituals. Miss Morgan supplies his accompaniments, and played solos by Vivaldi-Bach, Liszt, Griffes, Debussy and others. She has a skillful technic and discriminating musicianship. Both artists were applauded with zest. M. L. S.

* * *

Artists Heard by the Bohemians

The program for The Bohemians, at their January 7 meeting in the Harvard Club, New York, was given by Georges Barrère, flutist; Aurelio Giorni, pianist; Shura Cherkassky, pianist; Marcel Hubert, cellist, and Harold Dart, accompanist. Mr. Barrère and Mr. Giorni began with the latter's sonata in E flat for flute and piano, scoring for a meticulous and musicianly performance of this work. Next came Mr. Cherkassky and Mr. Hubert in the Rachmaninoff sonata in G minor, op. 19 for piano and cello. This is a composition which should be heard more often, offering, as it does, opportunity for both instruments. Mr. Cherkassky played with surety and artistic insight; Mr. Hubert, with technical facility and poetic warmth. The next feature was Mr. Hubert in pieces by Boccherini and Schumann, with Mr. Dart at the piano. This young cellist is a master of his instrument, and has rare temperamental endowment. Mr. Cherkassky concluded the list with items by Handel and Chopin, winning applause once more for his skill and finish. There was a large attendance. G. F. B.

* * *

Verdi Club Morning List

Florence Foster Jenkins, president, presented Claire Alcée, soprano, and Rocco Pandiscio, baritone, in songs and operatic excerpts at the morning musicale of the Verdi Club, Hotel Plaza, New York, January 9. Mme. Alcée appeared to advantage in Massenet's gavotte (Manon), collaborating with Mr. Pandiscio in the duet from Act II of La Traviata. Her gorgeous costumes in the operatic scenes which followed, as well as her competence and authentic acting, brought her earned recalls. Ophelia's air (Hamlet), realistically sung, with traditional wild flowers, was especially effective, and the clos-

(*Continued on page 20*)

"It is not often an audience's privilege to hear a program so intelligently sung as that of

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SOPRANO

SCORES IN NEW YORK AND BOSTON RECITALS

Town Hall, October 26, 1934 **Jordan Hall, November 1, 1934**

IN NEW YORK

New York Times, Oct. 27, 1934

"Her pianissimo singing was prevailingly beautiful . . . throughout Handel's lovely 'O Sleep, why dost thou leave me?' the singer captured and held the tender, exalted mood with an artistry well-nigh flawless and very moving. The songs were projected with a mature evocation of spiritual and emotional content that satisfied . . . style, vitality and musicianship, these Mme. Hudson-Alexander possesses in abundance."

New York Herald Tribune, Oct. 27, 1934

"Mme. Hudson-Alexander proved conclusively that great artistry can conquer the ravages of time. Her fine sense of style and English diction were apparent in her Handel airs, but she was at her best in the Ernste Gesaenge, of Brahms, which were conveyed with rare feeling for the textual content, subtlety of nuance, admirable phrasing and excellent German enunciation."

New York Sun, Oct. 27, 1934

"This artist, admired in New York concert halls as oratorio singer, orchestral soloist and song recitalist, was heard last evening by a deeply attentive audience.

"The singer demonstrated anew her gifts as an accomplished artist. She sang with mastery of style, fastidious taste and excellence of diction. Her interpretation of the 'Four Serious Songs' by Brahms had, throughout, rare beauty of musicianship. Her delivery of Stepan's group of charming folk songs from Bohemia, songs new in this country, was delightful."

IN BOSTON

Boston Transcript, Nov. 2, 1934

"Before a large, friendly and fashionable audience, Caroline Hudson-Alexander resumed her familiar place as a particularly gracious and pleasing interpreter of song.

"It was a concert in which purpose, spirit and musicianship transcended mere vocal technique. The distinctive gratefulness of Mme. Hudson-Alexander's singing has its primary source in her intelligent approach to the interpretative problem. She knows the vocal effects desired and the spiritual significance to be released.

"In the air from Handel's 'Rodelinda' the singer had immediate command of vocal resource. She easily shaped the crisp melodic line; her enunciation was notably explicit."

Boston Herald, Nov. 2, 1934

"It is not often an audience's privilege to hear a program so intelligently sung as that of Caroline Hudson-Alexander. Few singers would have ventured to start a program with these difficult songs of Handel. But Mme. Hudson-Alexander is so excellent a musician that no such question arose.

"Mme. Alexander sang the 'Four Serious Songs' that Brahms wrote originally for a bass voice. Nevertheless it was proved last night that they can be very effectively sung by a woman, provided that a competent singer undertakes the task. Mme. Alexander interpreted them with unusual insight and feeling."

Christian Science Monitor, Nov. 2, 1934

"Those who remembered her as a singer of oratorio were prepared to listen to songs sung with an authentic touch. Nor were they disappointed. One felt in everything that Mme. Hudson-Alexander essayed, the influence of contemplative study, together with a sincere desire to extract the essence of each song undertaken.

"A large audience recalled her many times and there were a number of handsome floral tributes."

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Chicago Symphony Orchestra Marks Bach's Anniversary

Frederick Stock Conducts Mass in B Minor with Apollo Club Assisting—Jeannette Vreeland, Rose Bampton, Kathryn Witwer, Dan Gridley and Chase Baromeo Hailed as Soloists—Recital Week Brings Interesting Events

CHICAGO.—The outstanding musical event of the season was the presentation by Dr. Frederick Stock and the Chicago Symphony Orchestra of Bach's B minor Mass in commemoration of the master's 250th anniversary. In the performance the orchestra was assisted by the Apollo Musical Club of 250 voices; Jeannette Vreeland and Kathryn Witwer, sopranos; Rose Bampton, contralto; Dan Gridley, tenor, and Chase Baromeo, basso.

The Apollo Club, one of the oldest musical organizations here, had been so well drilled by its conductor Edgar Nelson that under Dr. Stock's direction it sang all the choruses magnificently. The orchestra played the massive work gloriously and the score, which had been reorchestrated here and there by Drs. Stock and Noelte and Eric DeLamarter, was given a reverential and remarkable reading by the conductor of our orchestra. The first performance took place at the Tuesday afternoon concert of January 8 and began at the regular hour, 2:15, and, with a fifteen-minute intermission, was concluded exactly at 4:17 p.m. These facts are mentioned here to show the celerity with which Stock conducted the work, without speeding up either orchestra or chorus to a degree that might have marred the solemnity and beauty of the colossal Mass. In his many years as conductor of the Chicago Symphony Orchestra, Dr. Stock has seldom reached such heights as on this occasion, and at the conclusion of the performance the Tuesday afternoon audience gave him and his associates several ovations.

Outstanding Soloists

The soloists were well chosen, as each one was well versed in Bach traditions. Miss Vreeland has sung many times with the Chicago Symphony Orchestra and throughout her numerous appearances has endeared herself to the Chicago public. She voiced the first soprano part admirably. Miss Bampton, who on this occasion made her first appearance here with the orchestra, revealed herself one of the most expert Bach interpreters who has come to our notice. Not only did she sing the Agnus Dei beautifully, but also the Qui sedes ad dexteram patris, which were two of the high spots of the performance. Miss Bampton has a voluminous voice of ingratiating quality and her phrasing as well as her diction are objects of admiration. Mr. Gridley sang the Benedictus effectively and he, too, must be congratulated for his fine delivery of the taxing music. Mr. Baromeo, popular basso of the Chicago Opera, can count this first appearance with the Chicago Symphony Orchestra as a proof that he is an oratorio singer *par excellence*. Miss Witwer, the soloist last week at the popular concert of the orchestra, sang the Laudamus te with much distinction.

The Bach Mass in B minor was repeated at the regular Thursday-Friday concerts of January 10 and 11 as the orchestra's annual Theodore Thomas memorial. Both those concerts were sold out and many were turned away unable to secure seats.

Heifetz at Orchestra Hall

Jascha Heifetz' lone recital of the season at Orchestra Hall, on January 6, was given under the direction of Harry Zelzer for the benefit of the Travelers Aid Society. The program was made up principally of sonatas—the one in D minor by Brahms, which opened the program; Beethoven's Kreutzer and the Bach in G minor. One no longer wonders at Heifetz' infallible technic nor at the bigness of his tone, which today has more warmth than in the past, but one is still astounded by the wizardry of his bow. The recitalist had the able assistance of Emanuel Bay, who was more than an accompanist; he was an assisting artist of high merit.

Sidor Belarsky's Recital

Sidor Belarsky, basso of the Chicago Grand Opera, gave a recital on January 5 at Kimball Hall, under the direction of Bertha Ott. Mr. Belarsky, whom we have often criticized in opera, seems to be in his right sphere on the concert stage. He sang with style, clear enunciation and the richness of his tone is well adapted to the song literature, especially that of his native Russia. The singer was fortunate in having a pianist of distinction, Serge Tarnowsky, as accompanist.

Mario Fiorella at Studebaker

Another member of our opera company, Mario Fiorella, gave a song recital at the Studebaker Theatre on January 6. Mr. Fiorella is the possessor of a large and luscious baritone voice, which he used to advantage in operatic selections. He should give more attention to refinement of style and to correcting his tendency to deviate from true pitch. When those faults are remedied Mr. Fiorella should have a conspicuous place among the young recitalists of the day. He was superbly seconded at the piano by Isaac Van Grove, a conductor of the Chicago Opera.

Loro Gooch Bureau Reopened

The Loro Gooch Bureau, organized in 1912 and successfully operated for nine years by Loro Gooch, is being reorganized with Mr. Gooch as manager and Roy L. Harvey as managing director. Bookings will be made for singers and instrumentalists, musical novelty groups, dramatic companies, orchestras and other featured atractions. The bureau intends to produce and organize companies for special engagements as well as manage recital appearances for artists both in Chicago and New York, furnish soloists for church choirs, oratorio performances, choral societies and build programs for the radio.

Sorority Announces Violin Scholarship

The regulations with which applicants for the Sigma Alpha Phi sorority's scholarship contest for violinists must comply are as follows: Contestant must be an unmarried woman between the ages of seventeen and twenty-five and she must hold no other scholarship for 1935. She may choose among the following numbers: the fourth and fifth movements of the Lalo concerto, second and third movements of the Bruch G minor concerto, the first movement of the Tschaikowsky concerto, second or third movement of the Mendelssohn, as well as play one classic number of her own choice. The contest is to be held on February 26, at 7 p.m., at the American Conservatory of Music, at which institution the winner is to use the scholarship of $75. Application blanks may be obtained from Mrs. Edward Gore, contest chairman, 5058 Sheridan Road, or from Bertha Waldman, president, 1665 Millard Avenue.

Winslow Cheney in Bach Recital

At the University of Chicago Chapel on January 9, Winslow Cheney appeared in an all-Bach organ recital. The program opened with the prelude and fugue in G major, which was brilliantly played and in which the newcomer lived up to the reputation that had preceded him here. The chorale prelude, Come, Redeemer of Our Race, was interpreted with simplicity, beauty of tone and its combination of the reed stop in the soprano to the soft accompaniment of the flute was delightful. In the sonata No. 2 in C minor the excellence of Cheney's technic was much in evidence.

The second part of the program included the concerto No. 1 in G major, two chorale preludes—Jesu, Thou My Joy and Have Mercy, God—and the toccata, adagio and fugue in C major. In the last number Cheney's pedal work was extraordinary. All the majestic loveliness of the *adagio* was brought out and in the fugue he reached a thunderous climax. At the University of Chicago concerts given in the chapel the audiences do not applaud but their pleasure is manifested differently. When an artist makes good there the public remains seated and from the beginning to the end of Cheney's recital the large audience listened attentively and admiringly to one of the foremost organists that has been brought here by the university.

Minetta Riggs Greenwell Opens Studio

Minetta Riggs Greenwell, who for many years was assisting artist and accompanist for the late Evan Williams on his many transcontinental tours, has opened a studio here where she coaches students and professionals, both vocal and instrumental. As accompanist her services are sought by leading Chicago musicians.

American Conservatory Notes

The following students of Theodore Harrison sang Messiah engagements during December: David Austin and Elizabeth Pitsch, North Central College, Naperville; Robert Speaker and Herman Larson, Kalamazoo, Mich.; Lillian Knowles, Benton Harbor, Kalamazoo, Grand Rapids, Mich., and Wheaton, Ill.; Marjory Moulton, Evanston; Lola Borchers, Uterpean College Chorus, Chicago; Ralph Niehaus, Arion Society, Milwaukee; Edwin Kemp, Wheaton, Waukegan and Maywood, Ill., Grand Rapids, Mich.

Mae Doelling Schmidt of the faculty with Harriet Lowden Madlener gave a program of music for two pianos at the Woman's Athletic Club on January 8.

Carol McNeil, student of the piano department, has been engaged to teach at the State Teacher's College, Flagstaff, Ariz.

The Caroliers, a singing ensemble composed of pupils of James Mitchell, broadcast a group of numbers over the Columbia network on December 30.

Blanche Frye, soprano, student of Elaine De Sellem, is touring the mid-Western states as soloist with the White Husser Band.

Henry Purmont Eames of Scripps College, formerly a member of the faculty, addressed the second year history class on January 5.

William Barnes is giving a series of weekly lectures on Organ Construction for pupils of the organ department.

Voice students of Carl Songer, pianists of Harold Van Horn and Alexander Guroff, and violinists of Rubin Marcus gave the regular Saturday afternoon recital at Kimball Hall on January 12.

RENÉ DEVRIES.

Musicales

(*Continued from page* 19)

ing duet from the same opera was sung with gusto by Mme. Alcée and Mr. Pandiscio. Arias by Massenet, Rossini and Thomas brought the baritone loud applause, Joseph Furgiuele supplying spontaneous accompaniments.

St. Clair Bayfield spoke at some length of the new dramatic department of the Verdi Club, formed for the purpose of reading and studying classic plays; the first meeting at Hotel Seymour on January 8 brought the play, The Duchess of Almafi. Dr. Albert Edmund Brown, of the Ithaca College of Music, was among several guests of honor who were introduced by President Jenkins.

F. W. R.

* * *

Edwin and Jewel Bethany Hughes at Harvard Club

Edwin and Jewel Bethany Hughes were heard in a program of music for two pianos at the Harvard Club of New York on January 13. They played Mozart's sonata in D minor, La Valse (Ravel) the Arensky nocturne from op. 33, Feu Roulant (Duvernoy) a Chopin rondo, Impressions of The Bowery (LaSalle Spier) Grainger's setting of Spoon River, and Chabrier's Rhapsodie Espana. This noted piano team gave a performance wherein refinement of tone and sensitive balance of ensemble were combined with force and sonority or colored with delicacy and lightness, according to the demands of the music under exposition. Whether presenting the robust rhythms of the Grainger folk idiom, or the polished romanticism of the Chopin, or the cynicism of the Ravel number, Mr. and Mrs. Hughes defined the mood and maintained the style of each composer.

G. N.

* * *

Fourth Dornay-Culp Soiree Intime

A large and distinguished audience attended the fourth monthly soiree which took place on January 11 at the Dornay-Culp Studios, New York.

The program consisted of Beethoven's sonata, op. 24, for piano and violin, played by Betsy Culp and Godfrey Ludlow, who in the second part of the program played with mastery a charming group of violin solos by d'Erlanger and Nin-Kochanski. Lucille Manners, young N.B.C. artist, a pupil of Louis Dornay and Betsy Culp, gave pleasing performances of arias by Donizetti and Millard.

Louis Dornay, tenor, gave interesting interpretation to songs by Hugo Wolf, Poldowski and Fourdrain. Betsy Culp showed herself once more a pianist and accompanist of the first rank. On general request the program of the next soiree, which will take place February 8, will be devoted to operatic music.

B.

Queena Mario and Josef Lhevinne to Give Joint Program

Queena Mario, soprano of the Metropolitan Opera, and Josef Lhevinne, pianist, will be presented on the program of the second annual concert and ball of Temple Rodeph Shalom, New York, January 26.

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Third American Composers' Concert Scheduled by Eastman School

The third Eastman School of Music American Composers' concert of this season, and the thirty-sixth in the series, will be given on January 24, by the Rochester Philharmonic Orchestra, Dr. Howard Hanson conducting.

This concert is given in recognition of the American Academy in Rome and the program will be an exact duplicate of that played by the Augusteo Orchestra of Rome, Italy, in 1923 at the first concert of American music given in that city. The composers represented on that program were Randall Thompson, Leo Sowerby and Howard Hanson. These young men were the first to receive the award of the Prix de Rome, three awards having been made in the first year, to be followed by one each year thereafter. Now Dr. Hanson is director of the Eastman School and conductor of the scheduled Rochester concert, while Dr. Thompson and Dr. Sowerby both hold their musical doctorates from the University of Rochester. The compositions to be played were written by their several composers while resident in Rome.

The founder and director of the academy, Major Felix Lamond, is to be a guest at the coming concert and will be introduced to the audience. Major Lamond is to be a speaker over the NBC network while he is here. Dr. Thompson and Dr. Sowerby also will be present.

The American Academy in Rome derived from interest excited in foreign study for American students during the World's Fair in Chicago in 1893. The music foundation was formed on a nucleus built on appropriations from the Walter Damrosch fund, the Frederick Juilliard fund and the Horatio Parker fund. The jury which chose the three first fellows was Dr. Walter Damrosch, John Alden Carpenter, Richard Aldrich, W. J. Henderson, Walter Spalding and Owen Wister.

The program of the original concert in Rome, to be played again in the Eastman Theatre on January 24, consisted of Pierrot and Cothernus by Randall Thompson, King Estmere, ballad for two pianos and orchestra, by Leo Sowerby and symphony No. 1, "The Nor...," by Howard Hanson.

During more than a decade the Rochester concerts have premièred many works.

I See That

Sydney Rayner, tenor, arrived in New York on January 10 by the SS. Bremen.

* * *

Blanche Gaillard, pianist, will give a New York recital in Town Hall on January 21. Miss Gaillard is an artist-pupil of Ernesto Berúmen at the La Forge-Berúmen Studios.

* * *

The SS. Champlain, sailing from New York on January 12, carried among its passengers Jan Smeterlin, Polish pianist, and Bronislaw Hubermann, Polish violinist.

* * *

Mrs. Joseph P. Grace gave a reception in honor of Doris Doe, contralto of the Metropolitan Opera, following the singer's recital at Town Hall, New York, on January 11.

* * *

Robert Goldsand, Viennese pianist, gave a recital in Helena, Mont., on January 11.

* * *

Hedwig Browde, mezzo-soprano, gave a recital at the Barbizon Plaza, New York, on January 18.

* * *

Josephine Forsyth, soprano and composer, was guest of honor at a recent musicale-tea in Hinsdale, Ill.

* * *

Elda Vettori, soprano of the Metropolitan Opera, has been singing in opera and concert in Georgia, North and South Carolina. She returned to the Metropolitan forces in December for the full season.

* * *

Inga Hoegsbro, composer, has issued two series of songs, Three Love Songs, and Three Mother Songs, to Danish and English texts.

* * *

Merran Reader, soprano, gave a recital for the Women's Graduate Club of Columbia University, New York, on December 18.

* * *

On January 22 Grete Stueckgold makes her local début in Des Moines, Ia., on the Civic Music Association Course.

* * *

Ralph W. Downes, organist, gave a recital in Princeton University Chapel on December 8, playing numbers by Karg-Elert, Bach, Vierne, Herbert Howells and as a postlude, his own composition, Jubilate Deo.

* * *

Janet Bush-Hecht, contralto, with Mrs. Walter S. Young at the piano, gave a recital at The Barbizon, New York, on December 18, offering fifteen songs. Lilian B. Barth managed the recital.

* * *

Georgne Carol Marnie, twelve-year-old pianist, gave a recital at Aeolian Hall, New York, on December 17, playing works ranging from Bach through Beethoven, Haydn, Chopin, MacDowell and Liszt.

* * *

Alfred Boyce, organist and choirmaster, presented a Candle-light Carol Service at the Church of the Holy Communion, New York, on December 23.

* * *

Georgia Stark, coloratura soprano, is active in Los Angeles in operatic appearances over the radio. During the past summer she was a featured soloist at the Hollywood Bowl with the symphony orchestra under Sir Hamilton Harty.

On December 11 Harold Henry, pianist, played at the Jackson Heights (N. Y.) Club. The program was made up of works by Brahms, Chopin, Debussy and himself. There were a number of encores.

* * *

The Sunrise (L. I.) Chapter of the National Association of Organists presented a Choral Pageant, The Story of Christmas, during the week of December 16, under Antoinette Hall, president. The work was heard in Sayville and Huntington, L. I., and Church of the Heavenly Rest ,New York.

* * *

Hazel Griggs, pianist, gave programs of poetry and music for young students at Public School No. 165, New York, on December 19, repeating it at the Yorkville Music School on December 22.

* * *

Genia and Pierre Luboshutz, piano duo, were heard over Station WEAF on December 7, playing sonata in D (Mozart), the scherzo from Mendelssohn's Midsummer Night's Dream music, and Valse (Arensky).

* * *

Samuel Fermon, with John Ahlstrand at the piano, gave a violin recital at Roerich Hall on December 5.

* * *

Rachael Mastrota, pianist, gave a recital at the Barbizon-Plaza, New York, in the Salon de Musique on December 11. The second half of Miss Mastrota's program was devoted to compositions by Tschaikowsky and the orchestral parts were played on a second piano by Hans Barth. The concert was presented by the National School for Musical Culture.

* * *

Alberto Salvi, harpist, appeared in recital at the Eastern Illinois State Teachers College, Charleston, Ill,, on December 6, and on December 10 played at the Waldorf-Astoria Hotel, New York, in the Bagby Musical Morning series.

* * *

Frank Sheridan is to give two piano recitals in Town Hall, New York, January 26 and March 24. The latter date replaces that of February 18, originally announced.

* * *

Rose Bampton, contralto of the Metropolitan Opera, has returned to New York after a month's tour with the Metropolitan Quartet followed by recitals at Winston-Salem, N. C., Pittsfield, Mass., and Baltimore.

* * *

The American Academy of Dramatic Arts began their current season of public performances on January 4, at the Empire Theatre, New York, presenting Let Us Be Gay, comedy by Crothers.

* * *

Ernest and Mrs. Carter have gone to California for a brief holiday.

* * *

Ida Haggerty-Snell, vocal tacher, of Springfield, Pa., spent the holidays in New York City.

* * *

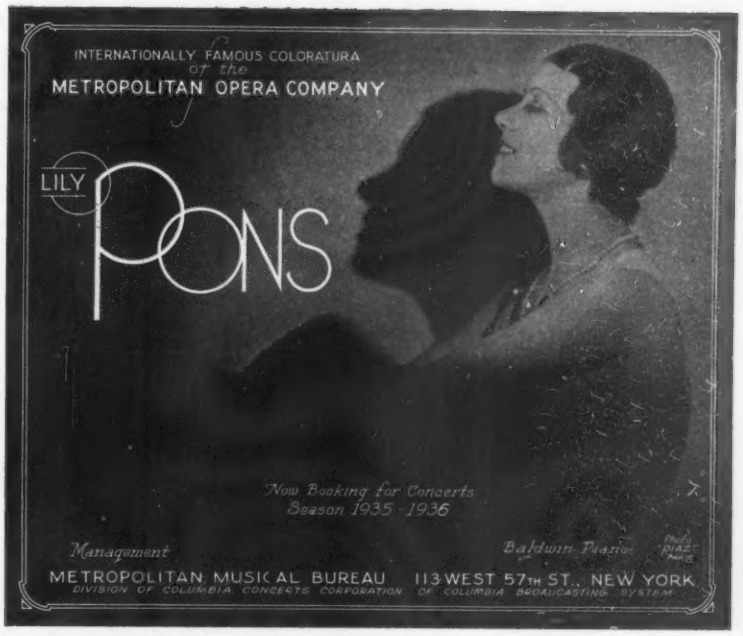
John Uppman, baritone, gave a program of songs in English at the Hotel Esplanade, New York, on November 28, with Philip Evans at the piano.

* * *

Allegheny College, Meadville, Pa., will present Barrère-Salzedo-Britt in its Community Music Series this season.

* * *

The future concert schedule of Grace Leslie includes a tour of the Canadian Maritime Provinces in March.



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Paris Musical Menu Replete with Novelty

(*Continued from page 5*)

The story is not much but such as it is, commencing at Jamaica, moving over to La Rochelle and ending up on the good ship La Frétillante, and being situated in the restoration epoch, it provided an excuse of which the producers took lavish advantage, for pretty scenery and amusing costumes.

Billowy, flouncy, feminine 1840! The most impressive part of the interpretation was the little anybody on the stage seemed to know about singing. That aspect of the presentation is nil, and I suppose it is to the credit of a cast that singeth not, to make a brilliant success of a score whose signal merit is melody that ought to be sung. Verve, rapidity, tomfoolery and every *Ersatz* imaginable, made one oblivious to the fact that a voice or two in the *mêlée* might be a pleasant thing. One thought of that the next day.

Among those on view were Carmen Leheuz (Whipped Cream), René Charle (René), Adrien Lam (Frontignac), Urban (Commandant), Henry Jullien (Mayor), Dréan (Cartahut), and in the rôle of Dora the Creole, that scintillating American ambassadress of foreign countries, Josephine Baker. She had the kind of success Paris does not often accord. In every, except the vocal, way the part might have been written for her. What her bird-like voice is unable to do, her seductive costumes, contagious "pep," delicious acting, leg-lifting, and cavortings, accomplish for her. Exit the voice *per se*, enter the aerodynamics of musical comedy. Times have changed, and the high D of one period becomes a kick, a shiver and a wiggle in another.

Little Faust

Parallel to the Grand Opéra's forthcoming celebration of the 2,000th performance in that theatre of Gounod's Faust, is the rebirth of The Little Faust, at the Porte Saint Martin Theatre. Gounod's opera had been running ten years at the Opera when Hervé in 1869 presented his parody of the work—Little Faust—at the Foliés Dramatiques. One of the liveliest jokers of his time, Hervé did all sorts of silly things with Marguerite, Faust and Mephisto. Gounod was much amused—the success of the "take-off" could only augment the success of the original. Little Faust kept our ancestors in stitches, and down through the sixty-five years of its existence legion are the artists who have made fame and money in it. The Porte Saint Martin production brings the hoary composition entirely up to date, and crowds are nightly attending and giggling (much as our forebears did) at its fresh and piquant sallies.

Thoroughly overhauled, and sumptuously mounted (as sumptuous mountings are understood in these parts) Little Faust is as modern as can be. You even see Faust and Marguerite in their up-to-date bedroom, surrounded with telephone, radio, alarm-clock, and everything. The whole thing is done in the "modern German style," and therefore virtually amounts to a parody on a parody. Revoil (Mephisto), Simone Lencret (Marguerite), Boncot (Faust), Dranem (Valentin), were the principals. Albert Chantier conducted.

Other musical comedies of former years, and which have been successfully put on again, are Pretty Vienna Women, by Johann Strauss (created at the Carlstheater, Vienna, in 1899) and the Count of Luxembourg, by Franz Lehar, at the Trianon-Lyrique; and La Fille de Mme. Angot, by Lecoq, at the Montmartre Lyric Theatre.

A New One

Mandrin, by Andre Rivoire and Romain Coolus, music by Joseph Szylc, is a new, spectacular operetta in three acts and twenty scenes, and succeeds to L'Auberge du Cheval Blanc at the Mogador. It is still too early in the day to estimate the hold it already has, or shall acquire, on the public. There is no way of telling.

The libretto of Mandrin is vaporous. The celebrated brigand and his troupe take possession of a town. Mandrin breaks every feminine heart in the place, has a real love for Isabelle, a girl high up, and because he cannot marry her, resumes his former life of adventure. Szylc's score is pretty; the touch is light and airy. The staging, after other shows seen at the Mogador, left much to be desired. The rhythm languished, and the revolving stage was overworked, while the costumes and coloring were impressively ordinary. The interpretation was by artists from Paris' opera houses: Solange Renaux, Charles Friant, René Herent, Robert Allard, Carpentier, and George Jouatte, erstwhile concert tenor, making his theatrical début as Mandrin.

Massenet's Windmills

During the first entr'acte of Don Quixote, by Massenet, at the Opéra-Comique, great interest was taken in the inauguration of a bust of the composer, which Jean and Joël Martel created upon the demand of the French Government. The Martel Brothers, it will be recalled, are the artists who did the Debussy Monument in the Bois de Boulogne, just off the Boulevard Flandrin. The ceremony was conducted by M. Huismann, General Director of Fine Arts. Prominent in the cast of Don Quixote that night was Chaliapin in the title part—always potent actor is Chaliapin—Musy as Sancho, and Renée Gilly as Dulcinea. Paul Bastide conducted.

New Orchestral Pieces

Creating new works continues to be a favorite pastime with local orchestras. Under Eugene Bigot's baton, the Lamoureux Orchestra gave the première of suite for orchestra, by M. Mangne—composed of two descriptive essays, of which La Colline de Porphyre and Le Vivier moiré give the music's literary point of departure. Though seemingly based on descriptive elements, M. Mangne's new score is more of a thematic-episodic construction than a work of impressionism. The thought is high-minded, the technic is fluent, and the audience showed it was well-pleased.

The Pasdeloup Orchestra, directed by Piero Coppola, offered for the first time Guipuzcoa, by Mme. Idiartborde. The two parts comprise Luna y mar and Forte, in reality a "symphonic contrast" consisting of a liberal admixture of Basque and Spanish themes and rhythms. The "line" is graceful and evident, the orchestral color reveals nothing new and the author's aim would seem to be the achievement of a quick effect by the medium of captivating rhythms and restless movement. Her effort was warmly applauded. The same orchestra also gave the première of two of Debussy's piano pieces, Soirée dans Grenade and Cloches á travers les feuilles, exquisitely and delicately orchestrated by Coppola.

At the concert of the Poulet Orchestra (Gustave Cloez conducting) the auditors heard the creation of Psalm twenty-eight, for basso cantante and orchestra, by Maurice Franck. This opus gave proof of what the French call *bon métier*, and of the composer's ability to become conscious of noble sentiment; second, to transcribe it into notes and instrumentation. Martial Singher was the soloist. The listeners gave appreciative applause. Another successful first hearing at this concert, was Louis Beydts' charming Cinq Chants Populaires d'Orient, on texts by Guillot de Saix. The themes which Beydts utilizes in these numbers were collected by his master and friend J. F. Vaubourgoin in Serbia, during the war. The soprano soloist was Madeleine Grey.

Old Bill on Tap

Many are the composers who have gone to Shakespeare for operatic, orchestral, Lieder, and other inspiration, and to give an idea of William's place in music, Pierre Monteux had the happy idea of having the Paris Symphony Orchestra give a Shakespearean program, Jacques Copeau assisting in the undertaking by reciting excerpts from Coriolanus, The Tempest, and Romeo and Juliette. The Shakespearean compositions performed were Coriolanus overture (Beethoven), Midsummer Night's Dream (Mendelssohn), The Tempest overture (Honegger), Shylock (Fauré), Romeo and Juliette (Berlioz), and The Merry Wives of Windsor (Nicolai). It was an uniquely interesting concert that other conductors might well emulate. Someone could even write a profitable book on the subject, and with this hint thrown to the winds, I am certain somebody will.

Other Concerts

The Orchestra of the Philharmonic Society, assisted by soloists and the Vlassof Russian Chorus, and conducted by Nadia Boulanger and Roger Desormière, presented a list of works for orchestra, soloists and chorus by Bach, Monteverdi, Heinrich Schütz and Stravinsky. The Conservatory Orchestra featured Lily Laskine, harpist, and Marcel Moyse, flutist, in the Mozart concerto for these instruments; and La Musique Intime, a society that specializes in old music, offered specimens of the art of J. C. Petz (1660-1716), Krieger (1634-1661), Schmelzer (1660-1741), and Erlebach (1658-1714). The Paris Bach Society—than which there is no Bach Society more active—this week twice gave the great Cantor's Funeral Ode and Magnificat.

For French Music

The Salon des Musiciens Francais presented such composers as Huë, Faye-Josin, Schmitt, Fauré and Sporck, and featured Marcel Grandjany, harpist, in a number of his own compositions for harp—an outstanding success of the evening.

Italian Violinist

Orlando Barera, a young violinist from Bologna, had a large crowd in the Chopin Hall to hear his recital. In a varied program of Schumann, Mozart, Porpora, Veracini and others, he disclosed that his principal gift is racial; that is, the natural ability to "sing" a melody effectively. His reading of the A minor sonata (Schumann) is not yet his style, and neither he nor his accompanist (Serge Pavlousky) caught the impassioned, romantic note so evident in these pages. Mozart's concerto in G was more to Signor Barera's taste and he played it with evident good will.

The final group of short pieces was well done, and with Barera's native personal charm, he will shine more in that sort of work once he has found his *forte* and *pianissimo*, and has solved one or two technical problems which still call for attention and work. The audience bestowed hearty approval on everything he did, encored him and gave him what can be called a Paris success.

Schubert Abend

Lieder, an octet, and a trio, by Schubert, were performed in the Gaveau Hall. The Lieder (which were to have been sung by Lotte Schoene, who was taken ill, as was also Germaine Lubin, who was to have replaced her), were timidly delivered by Mlle. Jouglet and Hugh Cuenod. The octet in F I did not hear. The trio in B flat, op. 99, was a sheer joy. It was played by Jeanne Manchon, pianist, Jean Pasquier, violinist, and Etienne Pasquier, cellist. They brought to this lovely music the advantages of ripe musicianship, oneness of feeling and the best of French simplicity and elegance. They were vociferously appreciated.

It is interesting to remark that this concert was under the auspices of the Committee for the Development of Artistic Relations Between France and Austria. America as yet has no Schubert, but that is hardly a valid reason for America's total neglect of such things. One is reminded that an international exhibition is to be held in Paris in 1937, and wonders what plans the American Government will take to neglect, or mess up the opportunity to do something worthwhile for American music and the furtherance, by our music, of Franco-American artistic relations.

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Sembrich's Brilliant Career Closes

(*Continued from page 5*)

glories of this theatre, to which she had given all of herself for so many years. Her great ability and merits will never be forgotten. She was not only a great arist but also an exquisite woman and an incomparable teacher."

A Distinguished Career

Born Praxede Marceline Kochanska, the daughter of Casimir Kochanski, a violin teacher in the little Galician village of Wisniewszyk, on February 15, 1858, the future diva adopted her mother's name for musical purposes. She early learned to play the piano, beginning its study at four and violin instruction at six. At twelve she was sent to the Lemberg Conservatory. Among her teachers there was Wilhelm Stengel, whom she afterward married. Still destined to be a piano virtuoso, she was taken to Professor Epstein in Vienna for advice. On being told that the remarkable girl could also play the violin and sing, he listened to her vocal accomplishment and then advised that she be sent to Mme. Marchesi. On the counsel of the latter, she gave up the idea of a career as pianist and was placed under the vocal instruction of Rakitansky, later with the younger Lamperti in Milan. A year and eight months later she made her operatic début in I Puritani at Athens on June 3, 1877, with great success. Returning to Vienna, the nineteen-year-old diva studied German repertoire and in October made her début at the Royal Opera in Dresden, of which she remained a member until 1880. In the latter year she first appeared as Lucia at Covent Garden, June 12, 1880, winning golden opinions for her remarkable accomplishments. During the next two seasons, Mme. Sembrich sang in London and also in Paris.

Début in New York

In the autumn of 1883 she was brought to New York by Henry E. Abbey, who wished to make his season at the recently opened Metropolitan Opera House a strong competitor with that at the Academy of Music. The other eminent coloratura soprano at the Metropolitan in its opening season was Christine Nilsson, already well known in America, who became a warm personal friend and stood as godmother to the Stengels' son. The brilliant achievements of these two singers were largely instrumental in making the new institution an artistic, if not a financial success.

Sembrich made her New York début as Lucia on October 24, 1883. She was immediately hailed as a singer of exquisite refinement, personality and charm, high intelligence and brilliant technical facility, whose tones were compared with those of Patti and by some adjudged as superior in warmth and expressiveness. During the course of the season she also sang in Puritani, Traviata, Hamlet and as Zerlina in Don Giovanni. In the spring Abbey, at the request of the Metropolitan directors arranged a benefit performance for himself, in which Mme. Sembrich not only sang but also played the piano and violin.

In the spring of 1884 she left New York and was not heard again at the Metropolitan

MME. MARCELLA SEMBRICH, from a photograph taken early in the present century. (© Mishkin.)

till the season of 1898-99. During this period Sembrich sang with brilliant success in opera and concerts, in Paris, Austria, Spain and even visited St. Petersburg. Following the seven-year interim of German opera at the Metropolitan, a season in which no opera was given because of reconstruction of the house after a fire, and the death of Abbey and the reorganization of the company, she returned to the United States in 1897. Her first appearances were made in concert, and as a guest artist at a Metropolitan Sunday night program. The following season she returned to the Metropolitan, singing Rosina in The Barber of Seville on the second night of the series. From this period dated her best achievements as a coloratura singer on the Metropolitan stage, and her long activity as one of the chief ornaments of the institution. Mme Sembrich was heard during 1898-9 as Susanna in Nozze di Figaro and as Juliette in addition to previous rôles. The following season she appeared in twelve operas, including Queen of the Night in Magic Flute, Marguerite in Faust (as substitute for Calvé) and in Nicolai's Merry Wives of Windsor, establishing a unique record for versatility.

Following the announcement that Melba wished to retain all the rôles with which her name was associated, Sembrich announced in the spring of 1900 that she would sing here only in concert and at the head of a small opera company of her own. The company, which she organized in Berlin, began a tour of the United States in 1900-01, but the tour was abandoned when the singer fell ill and returned to Europe. She later rejoined the Metropolitan, being with it when its tour of the West included performances in San Francisco during the earthquake in 1906. On this occasion she gave a benefit concert which netted about $10,000 for the chorus and orchestra members of the company, who had suffered losses in the fire.

During these years Mme. Sembrich gave frequent concerts in America, establishing the habit among recitalists of including folksongs among the operatic and other items on her programs. Her operatic rôles also included Amina, Gilda, Dinorah, Mimi and she studied even Eva in Die Meistersinger.

She also sang in the American première of Paderewski's Manru in 1902.

Fêted in Operatic Farewell

One of the memorable occasions in the life of this brilliant woman was her "farewell" at the Metropolitan, on February 6, 1909. This took place in the first year of Gatti-Casazza's management and was the occasion for one of the most touching and sincere demonstrations ever accorded a singer in this country. The program consisted of acts from Traviata, The Barber, and Don Pasquale, in which Mme. Sembrich reviewed several of her famous rôles. The company was revealed gathered on the stage after the performance and Mr. Gatti-Casazza led Mme. Sembrich to her seat under a canopy.

Among the gifts presented to the singer were a large silver punch bowl from the board of directors, presented with a speech from Andreas Dippel; a loving cup from the members of the orchestra. Former Mayor Seth Low, representing a committee of the people, presented a string of pearls and a diamond-set watch. Individual gifts from Caruso, Farrar, Scotti and others followed, Mme. Sembrich responding to each with a little speech. On the next evening a large banquet was given in her honor, presided over by the late Henry E. Krehbiel. Among the speakers were Paderewski, Caruso, Walter Damrosch, Joseffy and others. A poem in her honor was read by W. J. Henderson.

A Noted Teacher in Later Years

Although the singer appeared in opera a few times in Europe, she was afterward heard in America only in recitals. During the war years she was especially active in work for the sufferers in her native Poland. She organized the Polish Relief Committee in 1914 and remained its president until illness forced her to retire in 1915. Her final appearance took place on February 4, 1917, in New York, when she gave a program wholly of folk-songs. Her husband, Wilhelm Stengel, whom she had married on May 5, 1877, died on May 15, 1917, and thereafter she made no more public appearances. Theirs had been an ideal domestic life, their home in New York and their European summer residence near Dresden having been the scene of many happy gatherings of musicians and other friends.

Thenceforth Mme. Sembrich spent her winters in New York, her summers at Lake Placid, N. Y., and devoted her time chiefly to her activities as a teacher. In this field she ranks high, having had among those who coached rôles with her several artists already eminent in opera. Among her former pupils at Curtis Institute, the Juilliard School and elsewhere, it is estimated, are more than 800 singers, many of them well known to the public.

One of the last tributes paid to Mme. Sembrich occurred on December 18, 1927, when the Bohemians, the noted New York musicians' club, gave a dinner commemorating the fiftieth anniversary of her début in opera. Among the 800 guests present to pay honors to her were the late Otto H. Kahn and Edward Bok, as well as John Erskine, Ernest Hutcheson, W. J. Henderson and many others.

Funeral Service at Cathedral

A funeral service was conducted on January 13 in St. Patrick's Cathedral by the Right Rev. Monsignor Michael J. Lavelle, vicar general of the Roman Catholic Archdiocese of New York. The family had requested that there be no eulogy and the service consisted of a few organ and vocal numbers and the usual absolution prayers.

It was attended by 3,500 persons including many eminent in the world of music. Pietro Yon, organist and musical director of the Cathedral, was in charge of the program, which included organ and choral music by Hanerio, Perosi, Guilmant, Mr. Yon and Gregorian works. The soloists were members of the Cathedral Choir. Seven automobiles were required to carry the flowers, among them tributes by the Polish Ambassador and others. Temporary interment was made in Woodlawn Cemetery, New York, and was private. Later a Requiem Mass will be celebrated in Dresden, and the singer's body will be interred there beside that of her late husband.

Pallbearers were:

Cornelius N. Bliss, Ernest Hutcheson, Ernest Schelling, Frank La Forge, Wilfred Pelletier, Andre de Coppet, Walter Damrosch, Antonio Scotti, Harry Harkness Flagler, William J. Henderson, Richard Aldrich, Emilio de Gogorza, Edward Ziegler, Adolfo Betti, Efrem Zimbalist, Josef Hofmann and Paul D. Cravath.

Honorary pallbearers were:

Giulio Gatti-Casazza, Dr. John Erskine, Alexander Siloti, Ugo Ara, Adolph S. Ochs, Alfred Pochon, Rubin Goldmark, Sigismond Stojowski, Dr. James Taylor, Francis Rogers, Howard Parker and Dr. William Haskin.

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London Applauds Eminent Artistic Visitors

(*Continued from page* 5)

To avoid this and to take advantage of present favorable conditions, that is the aim of the patrons. Whether municipalities are infected by local pride to abandon their traditional disinterestedness remains to be seen.

Mid-Winter Proms

Meantime all these London orchestras continue to give a good account of themselves. The B.B.C. Orchestra, having finished its fall season, has embarked upon its second series of Winter Proms under Sir Henry Wood. For two weeks, from New Year's Eve to January 12, Queens Hall will be crowded with standees every night, just as in the summer months, enjoying the usual fare of Wagner, Beethoven-Brahms, Bach-Handel and Haydn-Mozart nights, with a Russian and a British concert and two popular Saturday nights thrown in. These concerts, like the summer Proms, are broadcast throughout the land. When they are finished, after a short respite, the regular subscription concerts are resumed.

At the last of the pre-Christmas concerts, by the way, Carl Flesch (just before leaving for America) played the Brahms concerto—a performance for which he is justly eminent—with great purity of tone and serenity in the slow movement. Dr. Adrian Boult conducted the Eroica Symphony with his accustomed polish.

Piatigorsky Plays Schumann

The soloist at the first London Philharmonic Orchestra concert was Gregor Piatigorsky. He did the Schumann cello concerto and was therefore accounted a hero. The concerto is not often played, it is true, but that is not sufficient reason to consider it dead. It is just one of those works which await the master touch to awaken them from an intermittent slumber that saves them from unworthy hands. Piatigorsky showed that there was life in the score. Which is more than Sir Landon Ronald could do for Rachmaninoff's E minor symphony, for all its effective orchestration.

After Schnabel finished his giant series of Mozart-Schubert-Schumann recitals with two of Schubert's greatest sonatas (A minor and D major), now happily restored to recognition as masterpieces, we had, in the way of pianists, Myra Hess, who played Chopin to a large audience at the Palladium; Harriet Cohen, who performed some old music (notably a Handel concerto in B flat, arranged and collated by Constant Lambert from two organ concertos), supported by a chamber orchestra under Clarence Raybould; also, as a newcomer in London, Ellen Ballon.

Miss Ballon presented an unusual program which included compositions by Alberto Jonas, Constantin von Sternberg and Nicholas Medtner. She exhibited her brilliant technic and musicianly qualities in these works and also gave us a highly convincing measure of her abilities in Chopin and Mendelssohn.

Schipa

Tito Schipa appeared, after a long absence from here, at the Queens Hall and delighted the opera fans with arias from Pergolesi to Verdi. He showed about all that can be done with a male voice of light calibre; he also sang in three languages and added many encores from Rimsky-Korsakoff to a Neapolitan folk-song. La donna è mobile brought down the house, as might be expected.

Supervia, Gerhardt, Warlich

Conchita Supervia went farther afield in her selections (at a B.B.C. chamber music concert). Beginning like Schipa with Pergolesi she included arias by Paisiello, Falconieri and Monteverdi—all beautifully sung, but Rossini's Danza was the hit of the evening. A Spanish-Jewish group and newer things by Castelnuovo-Tedesco filled out the program.

Elena Gerhardt gave an intimate evening at Wigmore Hall—sold out of course—and offered joy to the faithful with Schubert.

Reinhold von Warlich again sang in the opulent atmosphere of the American Women's Club. One of the most intellectual and style-conscious singers of the present time, he added Wolf and Cornelius to Schubert and aroused special interest with some German songs from the early centuries (Thirteenth to Seventeenth). Warlich is rapidly becoming a favorite here.

Little Princesses Sing Carols

The Christmas season has as usual brought an epidemic of carolling, indoors and out. The Royal Choral Society did it "by command" at the Albert Hall and the audience joining in with The First Nowell had the elevating satisfaction of seeing (if not hearing) the little Princesses Elisabeth and Margaret Rose sing with them.

The Oriana Madrigal Society, also patronized by royalty, sang not only carols, but also *a coppella* works by Palestrina and modern pieces by Bax, Holst, and a pleasing novelty by Arthur Warrell, Our Lady of the Angels.

Modern choral works of another kidney were presented by the Bishopsgate Institute Music Society. They were heard in the first performance of two *a cappella* pieces by Ernst Krenek, The Man and The Romans. Ruggedly and uncompromisingly modern, these works strike out for the great spaces of musical anthropology. They are hard to digest but worth the effort. Cyril Scott's Belle Dame sans Merci was balm to ruffled eardrums.

DAVID BARNETT,
inventor of a new design of piano keyboard called the Enharmonic Pianoforte Keyboard, will give a public demonstration on February 25 at Town Hall, New York. Among the most recent endorsements of the new keyboard is one from Hazel M. Stanton, psychologist on musical subjects for the Psychological Corporation, New York. Miss Stanton points out how much simpler it is for players of string and wind instruments to learn to play the piano on the Enharmonic Keyboard, as the latter is a "transposing" keyboard and permits music to be read in any key with the same fingering. (Photo by Willett-Art Studios.)

Salt Lake Choir Sings Twenty-Second Messiah

Historic Tabernacle Is Scene of Impressive Performance of Handel Oratorio by Guest Soloists and Local Chorus

Salt Lake City, Utah.—The twenty-second consecutive performance of Handel's The Messiah by the Salt Lake Oratorio Society, was given in the historic Mormon Tabernacle on New Year's Day. The seats were free and the great auditorium was crowded. The latter half of the program was broadcast.

Albert J. Southwick, assistant conductor of the Tabernacle Choir and director of music for Station KSL, again acted as leader. The program was received enthusiastically, for it was regarded as one of the best of the twenty-two the society has given, although this year the 300 members in the chorus included many newcomers. For the first time, in years, at least, there were one or two Negroes in the chorus. All of the four soloists were from out of town. This, too, was unusual, although one or more of the four is usually a guest singer. Much credit for the success of the program is due to the untiring energies of the secretary of the board, Dr. D. E. Smith; Emma Lindsay Thomas, chorus secretary; Dr. Howard T. Anderson, Lyle Bradford and W. J. Thomas, of the board, all of whom are also among the singers, and Conductor Southwick.

The sponsors of the program included churchmen, newspapers, public utilities, merchants and others.

The soloists were Irene Williams, soprano, of Philadelphia; Frances Warren Haynes, contralto, of Los Angeles; Thomas McGranahan, tenor, of New York; Rollin Pease, basso, of the voice department, University of Arizona. Arthur Freber of Salt Lake City was again concertmaster, and Frank Asper, Mormon Tabernacle organist, was at the organ. Becky Almond again acted as pianist, and Earl J. Bleak of St. Paul was the trumpet soloist. President C. Clarence Neslen presided. F. L. W. B.

Mildred Dilling's Extensive Schedule

Mildred Dilling, harpist, has opened the year 1935 with an extensive concert schedule. On January 7 she was heard in joint recital with Ruggiero Ricci in the Community Concert Series of Newport News, Va.; 10, she gave a recital at Lafayette College, Easton, Pa.; 11 (afternoon) recital at Rhinebeck, N. Y.; 11 (evening) was presented at the State Teachers College in Albany, N. Y., with the Concert a Trois (herself, Frances Blaisdell, flutist, and Joseph Emonts, cellist); 12 gave the first of two recitals at the Hill School, Pottstown, Pa.; 13 (afternoon) recital at Phillips Academy, Andover, Mass.; 13 (evening) recital at Rogers Hall, Lowell, Mass.; 15 (morning) joint recital with Alan Holt for the benefit of the Children's Museum of Brooklyn, N. Y.; 15 (afternoon) appeared with the Stradivarius String Quartet at a party given by Mayor La Guardia at the Governor's Room, City Hall, New York City, for the committee who are backing his project for the Civic Art Centre; 18, recital in Brooklyn.

On January 20 Miss Dilling will appear at the Central Presbyterian Church, where she is engaged as soloist and plays twice each month; 22, she is to be soloist with the St. Cecilia Club at Town Hall, New York; 30, she is scheduled for a joint recital in Kew Gardens, N. Y., with Frances Blaisdell. On February 1 Miss Dilling's Harp Ensemble will be a feature of the stage presentation at the Beaux Arts Ball, Waldorf-Astoria, New York. Among Miss Dilling's engagements for February are two appearances as soloist with the New Jersey Orchestra at their concerts in Newark and Montclair, N. J., and three appearances as a member of the Concert a Trois for the Chamber Music Society of America.

Heifetz Solidly Booked During January

A solidly booked January tour is being fulfilled by Jascha Heifetz. The time is so short and the distances so great between some of the engagements that Mr. Heifetz is flying over much of the itinerary. The violinist started out in Wilkes-Barre, Pa., January 3; 6, gave a concert in Chicago; 7, in Dayton, O.; 8, Louisville, Ky., and 11 appeared in St. Louis, Mo., with the symphony orchestra, with a repeat performance on January 12. From St. Louis Heifetz flew to Salt Lake City, Utah, where he was due to play two days later. From there he went to Helena, Mont., where he was booked for a recital on January 15. He then fulfills the following dates on the Pacific Coast: Seattle, Wash., January 17; Eugene, Ore., 19; Los Angeles, 22; Pasadena, Cal., 24; San Diego, Cal., 25; and Santa Barbara, Cal., 29. From Santa Barbara he flies to San Francisco for a concert on January 31. The next morning he boards a plane for New York, from where he takes a train to play in Washington, D. C., on February 4.

Marcella Geon to Offer Opera Series

Announcement has been made of the Wagner Opera Series given each season by Marcella Geon of New York. This year they begin on January 23, with Das Rheingold. Die Walküre is scheduled for the following Wednesday. Miss Geon tells the story of the opera in informal manner, playing the musical motives associated with each person or phase of the action. Her course is intended to clarify the story of the Ring of the Nibelungen to the layman, and at the same time please the initiate by its musicianship.

Miss Geon and her pupils entertained their friends with a Christmas party on December 17. A short program of piano music preceded the singing of Christmas carols in chorus, with the pupils singing the solo parts.

Second Diaz Musicale Announced

Edwin W. Scheuing has announced a group of artists for the second in the series of four Rafael Diaz Tuesday Afternoons to be held in the Grand Ballroom of the Waldorf-Astoria, New York, on January 22. Angell Mercardo and his Mexican orchestra, sent here on a good-will tour by their government, will make their début at this recital. A feature will be the playing for the first time in America of an ancient musical instrument called the salterio. Carola Goya, Spanish dancer, and Beatrice Burford, harpist, share the program with Mr. Mercardo.

New York Concert Announcements

(M) Morning; (A) Afternoon; (E) Evening

Saturday, January 19

Philharmonic-Symphony Orchestra Children's Concert, Carnegie Hall (M)
Josef Hofmann, pianist, Carnegie Hall (A)
Myra Hess, pianist, Town Hall (A)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)
Dessoff Choirs, Town Hall (E)
Juilliard Orchestra, Juilliard Concert Hall (E)

Sunday, January 20

Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Erno Valasek, violinist, Town Hall (A)
Lucie Bigelow Rosen, theremin, Town Hall (E)

Monday, January 21

Blanche Gaillard, pianist, Town Hall (E)

Tuesday, January 22

Keith Falkner, baritone, Town Hall (A)
Yehudi Menuhin, violinist, Carnegie Hall (E)
Saint Cecilia Club, Town Hall (E)

Wednesday, January 23

Philadelphia Simfonietta, Town Hall (E)
Golden Hill Chorus, Carnegie Hall (E)

Thursday, January 24

Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Friday, January 25

Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Lea Luboshutz, violinist, Carnegie Hall (E)
New York Banks Glee Club, Town Hall (E)

Saturday, January 26

Frank Sheridan, pianist, Town Hall (A)
Charles Haubiel and Clara Lang, Aeolian Hall (A)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)
La Argentina, dancer, Town Hall (E)

Sunday, January 27

Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Leonora Cortez, pianist, Town Hall (A)
Maria Kurenko, soprano, Town Hall (E)
Jacques Gordon, violinist, Music School Settlement

Monday, January 28

Jan Smeterlin, pianist, Town Hall (E)

Tuesday, January 29

Philadelphia Orchestra, Carnegie Hall (E)
Helen Scoville, pianist, Town Hall (E)
Minnehaha, American Indian Opera, Manhattan Opera House (E)

Wednesday, January 30

Albert Hirsh, pianist, Town Hall (E)

Thursday, January 31

Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Harmony Guild Program Includes Austin Compositions

At an open meeting of the Harmony Guild of New York held in the Sherman Square studio of Marcella Geon on January 9, another program was presented in which one of a series of Intimate Harmony Talks by Jean Buchta, Mus.B., was followed by a recital of original compositions by a contemporary composer. The composer of the evening was Grace Leadenham Austin. Four groups of her Little Songs, as they are labelled by the composer, were presented by Jeannette Comorada, soprano, Robertina Robertson, contralto, and David Healey, bass-baritone, with either Miss Austin or Miss Geon providing excellent accompaniments.

As usual, the wealth of information provided by Jean Buchta's informal lecture, Opera's Debt to the Common People, was enhanced by her clear speaking voice and ability as concert pianist to illustrate pertinent points on musical structure. Among the lovely songs, of especial interest from the composition angle were The Soul Undaunted, a dramatic solo for male voice admirably sung by Mr. Healey, and Rain At Night, just published, and dedicated to Miss Comorada, who gave an artistic interpretation of this, and of several other Austin songs. E. G.

Presentation of Popular-Priced Opera Resumed

The opening performance of a Sunday series of popular-priced opera in New York at the Hippodrome, being presented by the Chicago Opera Company under Alfredo Salmaggi, attracted a crowd numbering about 5,000 on January 13. Choosing the same Verdi opera, Aida, with which the Metropolitan inaugurated its 1934-35 season, Mr. Salmaggi assembled a cast enlisting Charlotte Ryan (Aida) Luise Caselotti (Amneris) Giuseppe Radaelli (Radames) Angelo Pilotto (Amonasro) Guido Guidi (Ramfis) Foster Miller (King) and Elvira Helal and Lodovico Oliviero in other rôles. Giuseppe Bamboschek conducted. As in previous enterprises, Mr. Salmaggi aimed at the spectacular by introducing elephants, camels and horses on the stage during the triumphal scene.

Most of the singers gave a routine performance. Miss Ryan's Aida is familiar from previous appearances. Mr. Miller made a striking contribution, in stage presence, singing and acting, as the King. He is a good artist. Miss Helal even in her minor part was an artistic factor of the production. Her voice has been well schooled and her tones are produced with ease and beauty. The audience seemed pleased with every one and everything, notably the return of the conquering army with their spoils. M. S.

Norden to Lecture before Organists in Philadelphia

PHILADELPHIA.—N. Lindsay Norden, who has been making extensive research in the matter of untempered harmony, will deliver an illustrated lecture on this subject to the American Organ Players' Club, the American Guild of Organists, Pennsylvania Chapter, and the Camden Chapter of the American Guild of Organists in Presser Hall on January 23. The subject of Mr. Norden's talk is A New Theory of Untempered Music. Special reference will be made to the subject of *a cappella* singing. The lecture will be illustrated by an organ in just tuning.

Gilli and Safonoff Present Scarlatti Music in Princeton

PRINCETON, N. J.—The Present Day Club presented Julia Mery Gilli, soprano, and Maria Safonoff, pianist, on January 9 in a recital dedicated to Alessandro Scarlatti and his son Domenico (seventeenth and eighteenth centuries). Mme. Gilli appeared first in songs by A. Scarlatti, and Miss Safonoff followed with piano pieces by the younger Scarlatti. Both artists registered much success for their musicianly performance. R.

Lora Violin Sonata to Be Heard

On January 27, at the composers' concert presented by the MacDowell Club of New York, Antonio Lora's violin and piano sonata will be performed by Helen Berlin, violinist, and the composer at the piano. On January 21 a program of Mr. Lora's compositions is scheduled for WJZ, and January 14, his At Sunset Time for string quartet and contralto was heard over the same station.

WJZWEAFWABCWOR

Felix Fox, Boston pianist, was heard with Jacques Gordon in the Faure sonata on the NBC Music Guild Hour, from New York (WEAF) on January 8....Harry Kaufman and Russell Sheridan played the Debussy sonata for piano and cello on January 10 over WJZ....The WABC-Columbia network carried from Moscow the world radio première of vocal excerpts from the new Soviet opera Lady Macbeth of Mtsensk by Dimitri Shostakovitch, January 11....January 12 and 14, Rosario Bourdon, conductor of the Cities Service Orchestra, returned to his native Canada to direct two symphony concerts in Montreal, given under the auspices of the Province of Quebec....Jan Peerce, operatic tenor, appeared as guest soloist on the Ford Hour, WABC, Victor Kolar conducting, January 13. Mr. Peerce is an artist-pupil of Emilio Roxas....Poldi Mildner, young Viennese pianist, offered a recital over an NBC-WJZ network, January 14.

Richard Crooks has been chosen to fill the tenor position in the All-American Eleven of Radio for 1934, as chosen by Al Pierce, master of ceremonies....January 10, Joseph Regneas presented his weekly broadcast over WOR, dealing with compositions of Robert Schumann and Edward German. Sylvia Cyde, soprano, was the soloist, and Irene Gruenberg, accompanist. January 17, the composers featured were Schubert, Handel and Mosse, with Radiana Pazmor, contralto, and Evelyn Austin, accompanist. Joseph Mathieu was assisting artist on the Regneas program of January 24....With Elisabeth Rethberg, Giovanni Martinelli and Gladys Swarthout heading the cast, Verdi's La Forza del Destino will be heard in its entirety for the first time on the air direct from the stage of the Metropolitan Opera House over NBC's WEAF and WJZ networks, January 19. Vincenzo Bellezza will conduct....Frederick Jagel will be the featured tenor in the Chase and Sanborn Opera Guild's presentation of Cavalleria Rusticana (in English and in condensed form) over the transcontinental WEAF-NBC network, January 20. Wilfred Pelletier is to conduct, and there is a chorus of forty....Frances Hall and Rudolph Gruen continue their WEAF programs of two-piano music on January 20, offering The Meeting of Beauty and the Beast (Ravel), etude in G sharp minor (Chopin-Howells), and the Danse Russe from Stravinsky's Petrouchka.

Myra Hess will be guest soloist with the General Motors Symphony Orchestra over the NBC-WJZ network. The orchestra, introducing the concert with Beethoven's Egmont overture, will also play pieces by Grainger, the overture to Tannhäuser and Elgar's Pomp and Circumstance. Miss Hess is to play her own arrangement of the Bach chorale Jesu, Joy of Man's Desiring, Brahms' intermezzo in C, and the allegro affettuoso movement from Schumann's concerto in A minor for piano and orchestra. This is the American radio début of the pianist....Nelson Eddy makes his second appearance as featured soloist on the Voice of Firestone concert on January 21 (NBC-WEAF network) ....Antonio Lora, pianist, will be guest artist in a program of his own works, still in manuscript, which is to be presented during the NBC Music Guild broadcast (NBC-WJZ), January 21. Lora, with Josef Stopak, violinist, and Oswaldo Mazzucchi, cellist, will play the trio in C minor, followed by three songs, Lament, Les Silhouettes and A Poet's Dream, sung by Edna Weese, soprano. The program concludes with the first movement from the sonata in D minor, played by Lora and Stopak. Olga Samaroff Stokowski will be commentator.

Two movements from Schubert's "Unfinished" symphony are scheduled for the January 21 broadcast of the St. Louis Symphony, Vladimir Golschmann conducting, through NBC-WEAF. The program, opening with the prelude to Act III of Lohengrin, also includes Strauss' Till Eulenspiegel's Merry Pranks, and suite No. 1 from Lalo's Nanouna ....A notable series of concerts by the Pro Arte String Quartet of Brussels will be presented by the Columbia Broadcasting System over its national network on the last Saturday in January and throughout February. The broadcasts, arranged through the courtesy of Mrs. Elizabeth Sprague Coolidge, are to come from the auditorium of the Library of Congress, and present eight Beethoven quartets. February dates are 1 and 2, 8 and 9, and 15 and 16, with the final concert on February 23.

January 19, the Columbia network carries the New York Philharmonic-Symphony Children's concert, Ernest Schelling conducting ....January 20, the New York Philharmonic regular Sunday afternoon concert, Hans Lange at the baton....January 22, the "Understanding Music" series presents Howard Barlow conducting the Columbia Symphony Orchestra in Russian operatic selections and delivering a brief lecture prepared with the coöperation of a committee of the Juilliard School of Music....23, the Curtis Institute of Music is to send out over the Columbia facilities a students' concert of works by Mendelssohn, with Vladimir Sokoloff, accompanist....25, on the Columbia system, Eugene Ormandy will conduct the Minneapolis Symphony Orchestra in an all-Wagner program.

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Engels Opera Première Postponed to January 29

The world première of Peter Joseph Engels' Indian opera, Minnehaha, scheduled for January 15 at the Manhattan Opera House, New York, has been postponed to January 29, because of the extensive alterations and improvements now being made at the opera house. These cannot be completed in time for the original date. Cesare Sodero, the conductor, is rehearsing the cast, orchestra, chorus and ballet. In addition to principals already announced, Roy Jarman, secretary of the opera committee, has engaged Nashato Shunatona of the Pawnee tribe, as assistant conductor. Shunatona is a graduate of Carlisle University, a composer and was conductor of the United States Indian Band which played at the presidential inauguration in Washington. Others of importance in the Minnehaha cast include John Gurney, George Castel and Bennett Challis, bassos; Alfred Morgan, tenor, and Nee-Dah-Beh of the Penobscot tribe. Mr. Challis, formerly of Mme. Gadski's German Opera Company, will also act as artistic director of the Indian opera.

Ethel Pyne Heard in Washington

Ethel Pyne, soprano, of New York, recently concluded a stay of two months in Washington, D. C. While she was there Miss Pyne sang at several private musicales and on December 7 appeared for the National Federation of Women's Clubs. Mrs. Pyne and her husband, Henry Rogers Pyne, have gone to Florida for the winter season.

Radio Music Guild Offers Song Prize

The Radio Music Guild of WBNX has offered to "provide a monthly award of $125 for the best song submitted by an amateur and a radio presentation of songs considered to have commercial possibilities."

A committee of judges decides the awards, made by a prominent musical publication, which will also print the songs in its issues. These judges include Bill Wirges, director of music for NBC; Xavier Cugat, Hal Kemp and Mall Hallett, conductors of NBC; Dick Messner, orchestral leader on the Columbia network; Al Artega, musical director of St. Louis' largest theatre, and many others.

The Radio Music Guild presents a program on alternate Sundays over WBNX during which these songs are produced, augmented by an orchestra and sung by a popular singer. According to James J. Wills, director of the Music Guild, the award is made entirely in the interest of encouraging the amateur song-writer and the Guild functions as a bureau for presenting amateur compositions to the public. The amateur at all times retains full rights to his songs.

Cecil Leeson Plays Before A. G. O.

Cecil Leeson, concert saxophonist, was featured before the American Guild or Organists at a recent meeting in Schraffts, New York. He played pieces by Mozart, Rachmaninoff, Schubert and Bach. On Christmas Eve, Mr. Leeson gave a program at the Hotel St. George, Brooklyn, N. Y.; on December 20, he was heard at John Jay Hall, Columbia University.

Gandolfi Sings with Four Operatic Organizations

Alfredo Gandolfi, baritone of the Metropolitan Opera, preceded his Metropolitan season with operatic appearances in other American cities. He sang ten performances in San Francisco, in Tosca, Manon, Madam Butterfly and Lakmé. In St. Louis, Mo., he made five appearances in the productions of Carmen, Lohengrin, Boheme, Tosca and Madam Butterfly. In Rochester, N. Y., he sang two performances of Madam Butterfly in English. Mr. Gandolfi rejoined the Metropolitan on January 5, singing in La Traviata.

Philadelphia Project for Unemployed Musicians Resumed

David Dubinsky, supervisor of the recently reorganized Philadelphia LWD Music Project, announces that free public concerts by the units of the new organization have started, including performances by the City Symphony Orchestra under Dr. Thaddeus Rich. As before, the City Symphony Orchestra will have the use of the Edwin A. Fleisher collection of music, one of the largest in the world. This not only saves the project the expense of renting music, but also enables the City Symphony Orchestra to present unusually varied programs.

The units of the project as constituted include: the City Symphony Orchestra, the Little Symphony Orchestra, two concert bands and three dance bands. It is hoped that in the near future there also will be chamber music groups. A number of the concerts are of an educational nature in the schools, and there will also be regular weekly broadcasts by various units of the project.

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EUGENE ORMANDY WINS ACADEMIC HONOR.

The conductor of the Minneapolis Symphony Orchestra (second from left) being given the honorary degree of Doctor of Music by Hamline University, St. Paul, Minn., on December 12. Dr. Charles Nelson Pace, president of the university, made the chief address of the convocation at which the degree was presented. In addition to his post of regular conductor of the Minneapolis Symphony Orchestra, Mr. Ormandy will direct as guest leader the Philadelphia Orchestra in Philadelphia on March 1, 2, 5, 8, 9, 22 and 23. In the picture, left to right: John M. Kuypers, director of music department, Hamline University; Mr. Ormandy; Dr. Pace; James King, dean; Dr. Le Roy Arnold, of the faculty.

ROBERT GOLDSAND,

Viennese pianist, after an absence of a season from America, gives a recital at Town Hall, New York, on February 2. During his year away from this country, besides his European activities, Mr. Goldsand made a concert tour throughout South America, where he played recitals in principal cities of Chile, Bolivia, Argentina, Brazil, Paraguay and Uruguay. On his arrival in the United States he began a transcontinental tour, including appearances in California, Washington, Montana, Utah, Idaho, Pennsylvania, Connecticut and Massachusetts.

EUNICE NORTON,

pianist, left New York following her recent recital to go to Minneapolis, where she played the Tschaikowsky B flat minor concerto with the Minneapolis Symphony Orchestra on January 11. Eugene Ormandy conducted, and the concert was broadcast over the Columbia system. Miss Norton also recently appeared on the concert course of Oberlin (O.) College. Others featured in this series include the Budapest String Quartet, Nelson Eddy, Grete Stueckgold, Artur Schnabel, and the Cleveland Orchestra in three concerts.

HELEN SCOVILLE,

pianist, is giving a concert in Town Hall, New York, on January 29.

MAURICE EISENBERG (centre)

with some of the students at the Ecole Normale, Paris, where Mr. Eisenberg supervises the teaching of cello, an activity which he combines with the fulfillment of numerous concert engagements. Mr. Eisenberg holds a master class at San Salvador, Spain every summer. (Photo by Edm. Joaillier.)

PAINTING OF EDWARD JOHNSON

by Dr. E. Wylie Grier, president of the Canadian Academy of Art, recently unveiled at Guelph, Ont., in the Collegiate-Vocational Institute. The singer began his New York season on January 7 at the Bagby Musical Morning in the Waldorf-Astoria. This is Mr. Johnson's thirteenth year as a leading tenor of the Metropolitan Opera. He has created a number of rôles, among them Deems Taylor's The King's Henchman and Peter Ibbetson; has been the only tenor to sing Pélleas in Debussy's opera at the Metropolitan, and in Italy, was the first to sing Parsifal in Italian. (Photo by Pringle & Booth.)

E. ROBERT SCHMITZ,

pianist, was soloist with the St. Louis Symphony, Vladimir Golschmann conducting, on November 23; December 29, with the Dallas (Tex.) Symphony Orchestra, and, January 5, with the Los Angeles Philharmonic Orchestra. Mr. Schmitz's first book on piano technic will be published by March 1. Its title is The Capture of Inspiration.

GRACE LEADENHAM AUSTIN

was featured in the "Meet the Composer" series over Station WLWL on January 11, when Jeannette Comoroda, soprano, presented Miss Austin's songs. One of them was Rain at Night, dedicated to Miss Comoroda.

TRINITY LUTHERAN JUNIOR CHOIR,

Sioux City, Ia., sang the Music of Bethlehem by Holton on December 22 under the direction of Dora M. Finley. Mary Jane Barnes was pianist and Mrs. A. B. Schwertz presided at the organ. The choir has prepared and presented an Easter cantata as well.

((See Inside Front Cover for Additional News Pictures)

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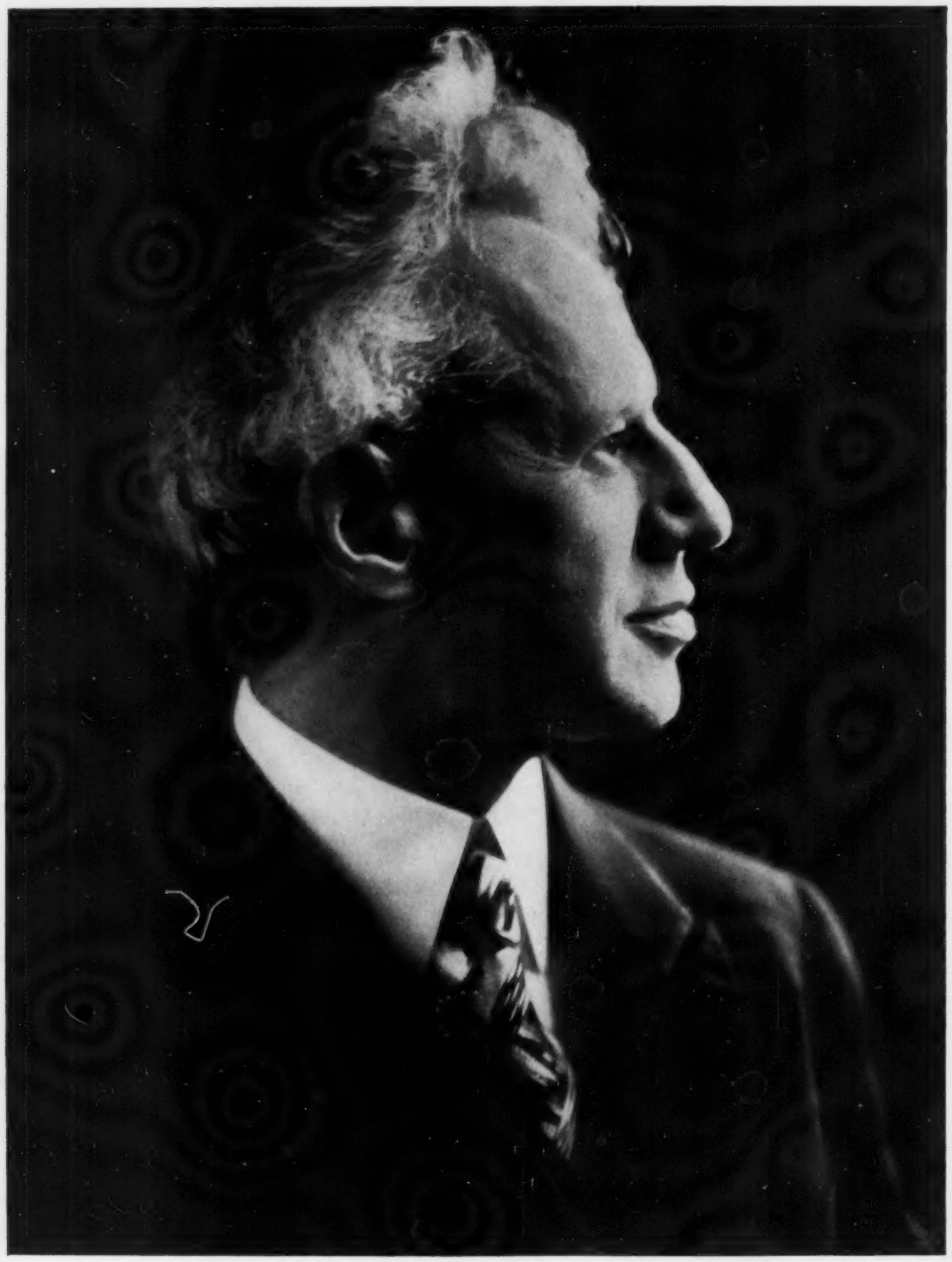

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